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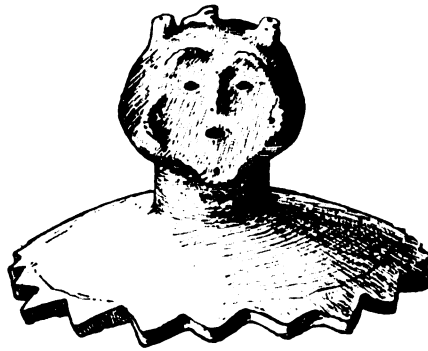
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GRAMMATA SERICA RECENSA

BY

BERNHARD KARLGREN

INTRODUCTION

It was in the *Bulletin of the Museum of Far Eastern Antiquities* 12, 1940, that the *Grammata Serica* was first published. This edition is now exhausted, and it has seemed desirable to issue a new edition.¹⁾

For several reasons, however, a mere reprint was out of the question; a thorough revision, embodying a multitude of new facts, has been found indispensable. In fact, the present version is to a large extent a new work; hence the new title: *Grammata Serica Recensa*. It has been included in our *Bulletin* 29 in order to furnish all subscribers to our *Bulletins* with the new work, which is to supplant the older one, now obsolete in certain respects. The principal modifications are of two kinds.

In the first place, the classical texts contain a great number of words and phrases the meanings of which are in dispute and have been the subject of many learned discussions by Chinese philologists. In giving my definitions of meanings in the *G. S.* of 1940 I could follow neither Couvreur nor Legge. Couvreur accepted slavishly the interpretations of the Sung school, although these have very often been conclusively refuted by eminent Ts'ing scholars. Legge picked out at random his interpretations from various commentaries of Sung, Yüan and Ming times with almost as little consideration of the Ts'ing philology as Couvreur's. The Chinese dictionaries gave just as little help. The *K'ang hi ts'i tien* as well as the modern *Ts'i yüan* merely repeated the ordinary orthodox glosses without regard to the brilliant Chinese researches of the 18th and 19th centuries.²⁾

I had, in 1940, no other expedient than to follow faithfully the Han time scholars and commentators, nearest in time (and thus in tradition) to the creative Chou era. In the years since 1940, however, I have published the results of extensive

¹⁾ In the very same year (1940) that the *Grammata Serica* was published in Sweden, a pirated edition of it (a photographic reprint) was published in Peking without my permission or knowledge.

²⁾ The more recent *Ts'i hai* is somewhat better in this respect, but only occasionally does it draw upon the foremost Ts'ing scholars, and it is thus far from satisfactory; to a large extent it repeats uncritically word definitions from various early glossists refuted long ago by the best Chinese philologists.

researches in the earliest Chinese classical texts (Shī king and Shu king),¹⁾ On scores of moot points my conclusions (based on a discussion of the best Ts'ing researches on the one hand and on linguistic arguments of my own on the other) have led me to reject the traditional interpretations and introduce different ones. A new edition of the G. S. had necessarily to take these results of mine into account, and so the definitions of meanings in the dictionary often diverge radically from those in the first edition. I have found it useful to give full references to the argumentations in my critical works on the Shī and the Shu.²⁾

I always indicate the source of a meaning given (Shī, Shu, Lunyü etc.) These data are necessarily brief, and the student who wishes fuller references has to turn, in the first place, to the excellent Index works published by the Harvard Yenching Institute, and, secondly, to the Shuo wen t'ung hün ting sheng by Chu Tsün-sheng or similar works.

In the second place, I have filled a serious void in the first version. We can know very little of the tones in Archaic Chinese, and since my primary interest in 1940 was to show what a fine key the archaic pronunciation gives to the phonetic compounds (h i e s h e n g) of the script, despite our ignorance of the tones, I left the words bare of any tone marks at all. To every linguist, however, it is of great interest to find registered what we really do know about the tones, and as far as Ancient Chinese (the language of the Ts'ie yün, around 600 A. D.) is concerned, we have a detailed knowledge of them. Consequently, I have inserted here the Anc. Ch. tones of every character, not only its tone with its principal meaning, such as is recorded in the Ts'ie yün (with T'ang yün and Kuang yün), but also the tone variations it has undergone when used with other shades of meaning or as *kia tsie* (phonetic loan character). In order to obtain all these facts I have had to refer constantly to the passages in the classics where it occurs and from there to the sound glosses of Lu Lê-ming (in the King tien shī wen, here called Shīwen).

On the whole, a great amount of work has been devoted to the Ancient and Archaic readings generally, not only their tones. Curiously enough, there is not a Chinese or Western dictionary which, in regard to the readings, has not mixed up data of the most heterogeneous kinds. They are all, therefore, misleading on numerous points. You cannot draw indiscriminately on the Kuang yün, the Tsi yün, the Yün huei and the Cheng yün, as all predecessors have done. The safest of them all is, to this day, the K'ang hi tsī tien, since it at least indicates from which mediaeval dictionary it has borrowed each separate reading (though sometimes it

¹⁾ Bernhard Karlgren, Glosses on the Kuo feng Odes, Bull. 14, 1942; Glosses on the Siao ya Odes Bull. 16, 1944; Glosses on the Ta ya and Sung Odes, Bull. 18, 1946; Glosses on the Book of Documents Bull. 20, 1948; Glosses on the Book of Documents II, Bull. 21, 1949.

²⁾ My Glosses on these works (see the preceding note) are numbered in a continuous sequence, so that a reference here such as *Gl. 155* (= Gloss 155) or *Gls. 306, 892* (= Glosses 306 and 892) will take the reader who has these available directly to the gloss or glosses in question.

gives erroneous information even in this respect). Ts'ī yüan is deplorably faulty in regard to the readings. Ts'ī hai is somewhat better, but like its predecessors it draws, in its readings, upon all kinds of heterogeneous sources quite uncritically, not realizing the necessity of keeping within one school of tradition, with the readings based on one and the same ancient pronunciation, for instance that of the Capital as opposed to that of dialectal areas, in order to obtain a consistent, systematic result.¹⁾

Fortunately it is possible to obtain a perfectly consistent set of readings for all the words occurring in the classics, in their various meanings. This is because we have two excellent sources: firstly the Ts'ie yün dictionary published in 601 A. D.,²⁾ and secondly the King tien shī wen by Lu Tê-ming (died about 630 A. D.). These two sources are based on one and the same ancient pronunciation, that of the Capital Ch'ang-an, and they supplement each other exceedingly well. In our present GSR. we keep strictly within the Ts'ieyün-Shīwen tradition, and we do not mix up with data of these consistent and precious sources any extraneous matter from unrelated sources like the Tsi yün of Sung time, or the Cheng yün of early Ming time, as all previous lexicographers, both Chinese and Western, have done.

The letters used in our GSR. for designating Arch. and Anc. Chin. sounds are as follows:

Consonants:

	Voiceless:	Voiced:
Gutturals	<i>k, k', χ</i>	<i>g, g', ng, γ</i>
Palatals	<i>č, č', š, ts, ts'</i>	<i>đ, đ', n, j, é, dž', nž</i>
Dentals	<i>t, t', s, ts, ts'</i>	<i>d, d', n, l, r, z, dz, dz'</i>
Supradentals	<i>š, ts, ts'</i>	<i>dž'</i>
Labials	<i>p, p'</i>	<i>b, b', m, w</i>
Laryngals	<i>·(i'u)</i>	<i>O (i'u).</i>

K', g' etc. are aspirates; *χ* = Germ. *ach*, *γ* = North-German *g* in *wagen* (fricative); *č* etc. are formed like the Ital. *c* in *citta* with the predorsum against the alveoli; the laryngal *·(i'u)* is the »Knacklaut» in Germ. *Ecke*; no initial letter: *O (i'u)* is a smooth vocalic ingress, as in Engl. *aim*.

¹⁾ A single example: for 𩇑 'slice of meat' (Liki: Shao yi) Ts'ī hai gives the reading 直葉 id. e. *đ'äp* (c h é), whereas the correct reading, according to the authoritative King tien shīwen, is 之葉 id. e. *ts'äp* (c h é). For its aberrant reading *đ'äp* it bases itself upon Cheng tsí t'ung (a dictionary first published in 1705 A. D.!) quoted in K'ang hi tsí tien.

²⁾ With its enlarged versions T'ang yün and Kuang yün. The useful compilation Shí yün huei pien contains various important Ts'ie yün and T'ang yün fragmentary manuscripts and the complete Kuang yün.

Vowels:

â as in French *pâte*;
 a as in French *patte*;
 â = short â;
 ə as e in Germ. *Knabe*;
 e as in French *été*;
 ä as in Germ. *Bär*;
 ɛ a still more open, slack ä-sound (Engl. *man*);
 v as in Engl. *but*;
 i as ee in Engl. *bee*;
 o as in Germ. *Sommer*;
 ô as in French *beau*;
 ô = short ô;
 ɔ = an open o as in Engl. *law*;
 ũ as in Engl. *value*;
 u as in Engl. *rude*;
 ǎ, ě, ǝ = short a, e, o;
 ɪ, ɛ, ɶ = subordinate vowels in diphthongs or triphthongs.

For each reading of a character in the dictionary we give a triple form:

人 *nǐěn / nǐǐěn / j ɛ n
 古 *ko / kuo: / k u
 帶 *tâd / tâi- / t a i

The first, with the asterisk, is the Archaic form (early Chou); the middle one is Ancient Chin. (the language of Ch'ang-an around 600 A. D.); the third is modern Mandarin.

The reader may well ask: how do we know how the words were pronounced in Arch. and Anc. Chinese? The answer is given in my work *Compendium of Phonetics in Ancient and Archaic Chinese*, BMFEA 26, 1954, pp. 211—367.¹⁾ In that extensive paper I have given the proofs for my reconstructions, step by step, and in no single case is a reconstruction propounded without a reason being clearly stated. The reason given may sometimes seem not to be an absolutely conclusive proof, but, at least, no random guesses about «ancient sounds» are made in my reconstructive system (as they are in so many other attempts). The best confirmation of my Archaic system is that it allows of a natural and organic evolutionary scheme from Arch. to Anc. Chinese; and that this Anc. Chin. of Ts'ie yün was a true mirror of a living language (that of Ch'ang-an) and not an artificially established compromise between various dialects of Sui time is proved by the fact that the great majority of the widely divergent modern dialects can be systematically and logically derived from it as their ancient mother language.

In Anc. Chin. there was the tone distinction between p'ing sheng (even tone): shang sheng (rising tone): k'ü sheng (falling tone). I have used

¹⁾ Also available as a separate book.

the simple expedient of leaving even-tone words without any tone mark at all (e. g. 人 *níjǐn*), and to indicate rising tone by a colon after the word (古 *kuo:*) and the falling tone by a hyphen (帶 *tái-*).

With the aid of the Anc. Chin. tones the modern Mandarin tones can be concluded in a majority of cases, according to the following rules:

A. Unmarked Anc. forms (i. e. p'ing sheng) give Mandarin Tone 1, if the Anc. form had a voiceless initial (see p. 3 above), but Mand. Tone 2, if the Anc. form had a voiced initial:

都 * <i>t'o</i> / <i>tuo</i> / <i>t'u</i> ¹	圖 * <i>d'o</i> / <i>d'uo</i> / <i>t'u</i> ²
湯 * <i>t'áng</i> / <i>t'áng</i> / <i>t'ang</i> ¹	唐 * <i>d'áng</i> / <i>d'áng</i> / <i>t'ang</i> ²
相 * <i>s'iang</i> / <i>s'iang</i> / <i>s'iang</i> ¹	詳 * <i>dziang</i> / <i>ziang</i> / <i>s'iang</i> ²

B. Anc. forms marked with a hyphen (k'ü sheng) always give Mand. Tone 4.

太 * <i>t'ád</i> / <i>t'ái-</i> / <i>t'ai</i> ⁴
見 * <i>kian</i> / <i>kien-</i> / <i>kien</i> ⁴

C. Anc. forms marked with a colon (shang sheng) give Mand. Tone 3, if they had a voiceless initial (see p. 3 above) or *ng-*, *n-*, *j-*, *n-*, *l-*, *m-*; but they give Mand. Tone 4, if they had the remaining voiced initials (i. e. voiced explosives, affricates and fricatives):

古 * <i>ko</i> / <i>kuo:</i> / <i>ku</i> ³	戶 * <i>g'o</i> / <i>γuo:</i> / <i>hu</i> ⁴
補 * <i>pwo</i> / <i>pwo:</i> / <i>pu</i> ³	簿 * <i>b'o</i> / <i>b'uo:</i> / <i>pu</i> ⁴
剿 * <i>tsjan</i> / <i>tsjān:</i> / <i>tsien</i> ³	踐 * <i>dz'jan</i> / <i>dz'jān:</i> / <i>tsien</i> ⁴
坦 * <i>t'án</i> / <i>t'ān:</i> / <i>tan</i> ³	但 * <i>d'án</i> / <i>d'ān:</i> / <i>tan</i> ⁴
鮮 * <i>s'jan</i> / <i>s'jān:</i> / <i>sien</i> ³	善 * <i>d'jan</i> / <i>d'jān:</i> / <i>shan</i> ⁴
米 * <i>miər</i> / <i>miei:</i> / <i>mi</i> ³	弟 * <i>d'ier</i> / <i>d'iei:</i> / <i>ti</i> ⁴
里 * <i>liæg</i> / <i>lji:</i> / <i>li</i> ³	祀 * <i>dziæg</i> / <i>zi:</i> / <i>si</i> ⁴
女 * <i>njo</i> / <i>njo:</i> / <i>nü</i> ³	拒 * <i>g'io</i> / <i>g'jwo:</i> / <i>ku</i> ⁴

How the Anc. forms ending in *-p*, *-t*, *-k* (*ju sheng* words) have been distributed over the Mandarin tones cannot be read off in this book.

The Chinese script of our time is a technically modified version of the so-called *siao chuan* «Small Seal» style made obligatory in 213 B. C. (in the present work simply called «Seal»). The earlier script forms of the Yin and Chou eras known through inscriptions on tortoise shell, bone and bronze are frequently very different from the Seal forms, and one and the same graph was often varied widely in its details. I have quoted here only a small selection of such early forms, and exclusively such as are of direct interest as prototypes of the later Seal forms and modern normalized characters. A great many of the most important bronze inscriptions can be dated within fairly narrow limits (see B. Karlgren, *Yin and Chou in Chinese Bronzes*, BMFEA 8); hence it has been possible to assign an approximate date to the pre-Han graphs cited. The *signum* Chou I for an Archaic

graph means that it is attested in an inscription from the period 1027 — circa 900 B. C.; Chou II means c. 900 — c. 770; Chou III means c. 770 — c. 450; Chou IV means c. 450—c. 250 B. C. In other cases we have to be satisfied with wider limits: Chou I/II means that the inscription in question falls within the period 1027—c. 770, and so forth. »Chou» (not followed by Roman figures) means that we can only know that it falls within the Chou era, and »pre-Han» that it is anterior to the normalization of the script in 213 B. C.

ARCHAIC GRAPHS

In the dictionary below archaic graphs will be quoted according to the following system.

Oracle inscriptions.

Yin time graphs on tortoise shell and bone will be quoted directly, by *k ü a n* and page in one or other of the following repertories, represented, for brevity's sake, by capital letters:

- A = Yin k'ü shu k'i ts'ien pien;
- B = Yin k'ü shu k'i hou pien;
- C = Yin k'ü shu k'i sü pien;
- D = Yin k'ü shu k'i tsing hua;
- E = T'ie yün ts'ang kuei;
- F = T'ie yün ts'ang kuei chī yü;
- G = Tie yün ts'ang kuei shī yi;
- H = Kuei kia shou ku wen tsī;
- I = Tsien shou t'ang so ts'ang Yin k'ü wen tsī;
- K = Yin k'i pu ts'i;
- L = Yin k'ü wen tsī ts'un chen;
- M = Sin huo pu ts'i sie pen;
- N = T'ien ye k'ao ku pao kao I;
- O = Yin k'i tsuei pien;
- P = Yin k'i yi ts'un.

Thus, for instance, an entry like this: A 5: 40,5 means that the graph in question is to be found in Lo Chen-yü's Yin k'ü shu k'i ts'ien pien, *k ü a n* 5, p. 40, shell (or bone) no. 5.

Bronze and stone inscriptions.

The inscriptions upon which I have drawn I register here in a numbered series, and in the dictionary an entry like this: Chou I 57 means that the graph in question is to be found in our inscription 57 below, which is an inscription of the period Chou I (cf. the introduction above). In our list of inscriptions here, the repertories are indicated by the following abbreviations:

Chengsung	= Cheng sung t'ang tsi ku yi wen;
Chengts'iu	= Cheng ts'iu kuan ki kin t'u;
Eumorf.	= The George Eumorfopoulos collection of Chinese and Korean Bronzes 1929, 1930;
Huaimi	= Huai mi shan fang ki kin t'u;
K'i	= K'i ku shī ki kin wen shu;
K'ia	= K'ia chai tsi ku lu;
Kün	= Kün ku lu kin wen;
Mengwei	= Meng wei ts'ao t'ang ki kin t'u;
Paoyün	= Pao yün lou yi k'i t'u lu;
Santai	= San tai ki kin wen ts'un;
Senoku	= Senoku seishō (Sumitomo cat.);
Shan	= Shan chai ki kin lu;
Shierkia	= Shī er kia ki kin t'u lu;
Shiku	= Shī ku shu ki (stone drums);
Siaokiao	= Siao kiao king ko kin shī wen tsī;
Sung chai, sü	= Sung chai ki kin sü lu;
T'ao	= T'ao chao ki kin lu;
Tsunku	= Tsun ku chai so kien ki kin t'u;
T'ulu	= Liang Chou kin wen ts'ī ta hi t'u lu;
Wuying	= Wu ying tien yi k'i t'u lu.

List of inscriptions quoted:

Yin:

- | | |
|----------------------------|----------------------------|
| 1. Chengsung 2: 24 | 28. K'ia 6: 8 |
| 2. Chengsung 2: 41 | 29. Kün 2/1 20 |
| 3. Chengsung 2: 44 | 30. Kün 2/1: 41 |
| 4. Chengsung 4: 12 | 31. Kün 2/1: 49 |
| 5. Chengsung 4: 43 | 32. Kün 2/3: 86 |
| 6. Chengsung 7: 18 | 33. T'ao 1: 25 |
| 7. Chengsung 8: 23 | 34. Chengsung 2: 9 |
| 8. Chengsung 8: 24 | 35. Chengsung 8: 14 |
| 9. Chengsung 8: 28 | 36. Chengsung 8: 18 |
| 10. Chengsung 8: 31 | 37. Chengsung, sü shang 19 |
| 11. Chengsung, sü sang 26 | 38. Chengsung, sü hia 10 |
| 12. Chengsung, sü chung 4 | 39. Chengsung, pu shang 19 |
| 13. Chengsung, sü chung 8 | 40. Chengsung, pu shang 22 |
| 14. Chengsung, sü chung 9 | 41. Chengsung, pu chung 18 |
| 15. Chengsung, sü chung 19 | 42. Chengsung, pu chung 21 |
| 16. Chengsung, sü chung 24 | 43. Chengsung, pu chung 29 |
| 17. Chengsung, pu shang 18 | 44. K'ia 7: 16 |
| 18. Chengsung, pu chung 9 | 45. Siaokiao 4: 51 |
| 19. K'i 2: 1 | 46. Siaokiao 2: 34 |
| 20. K'i 3: 20 | 47. Siaokiao 2: 48 |
| 21. K'i 3: 20 | 48. Siaokiao 3: 70 |
| 22. K'i 5: 12 | 49. Siaokiao 4: 46 |
| 23. K'i 6: 13 | 50. Siaokiao 5: 20 |
| 24. K'i 16: 3 | 51. Siaokiao 5: 94 |
| 25. K'i 16: 4 | 52. Shierkia 4: 12 |
| 26. K'i 16: 6 | 53. Shan 5: 44 |
| 27. K'ia 6: 5 | |

Chou I (1027—circa 900 B. C.).

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|--|---|
| 54. Chengsung 6: 6, T'ulu 9 | 94. Chengsung, pu shang 12, T'ulu 14 |
| 55. Chengsung 4: 47, T'ulu 11 | 95. K'i 2: 51 |
| 56. Shan 2: 81, T'ulu 12 | 96. K'i 16: 7 |
| 57. K'i 16: 9, Kün 3/1: 14 | 97. K'i 16: 36, T'ulu 64 |
| 58. Chengsung, pu shang 29, Shan 8: 98 | 98. K'i 6: 14 |
| 59. Chengsung 4: 48, T'ulu 12 | 99. Chengsung 4: 5, Shan 3: 19 |
| 60. Chengsung 3: 18, Kün 2/3: 22, T'ulu 4 | 100. K'i 6: 15 |
| 61. Kün 1/2: 47 | 101. K'i 2: 3 |
| 62. Chengsung 3: 15, Paoyün 8, T'ulu 15 | 102. Chengsung 3: 29, Shan 2: 79 |
| 63. Chengsung 4: 48, Eumorf. I: 26, T'ulu 20 | 103. Chengsung 3: 16, T'ulu 266 |
| 64. Chengsung 8: 42, T'ulu 21 | 104. Mengwei 1: 24, Chou kin wen ts'un 3: 109 |
| 65. K'i 2: 35, Kün 3/3: 31, T'ulu 18 | 105. K'i 16: 13, T'ulu 14 |
| 66. Chengsung, pu chung 12, T'ulu 24 | 106. Kün 2/3: 10 |
| 67. Kün 3/3: 42, T'ulu 19 | 107. K'ia 4: 21, T'ulu 31 |
| 68. K'i 7: 30, T'ulu 24 | 108. Kün 2/3: 61, T'ulu 35 |
| 69. Chengsung 6: 11, T'ulu 2 | 109. K'ia 11: 5, T'ulu 27 |
| 70. Chengsung 4: 49, T'ulu 2—3 | 110. Kün 2/3: 36 |
| 71. Chengsung 7: 17, T'ulu 4 | 111. Chengsung, pu shang 34 |
| 72. Kün 2/3: 82, T'ulu 13 | 112. Chengsung 4: 44 |
| 73. Kün 2/3 80, T'ulu 12 | 113. K'ia 11: 25, T'ulu 234 |
| 74. Chengsung, sü chung 23, T'ulu 16 | 114. K'i 1: 13, Mengwei 1: 9 |
| 75. Chengsung 3: 25, T'ulu 17 | 115. Chengsung 8: 23 |
| 76. K'i 6: 15, T'ulu 86 | 116. Chengsung 4: 45, T'ulu 211 |
| 77. T'ulu 23 | 117. Kün 2/2: 5, Chengts'iu 27 |
| 78. Chengsung, pu chung 12, T'ulu 36 | 118. K'ia 9: 7, T'ulu 264 |
| 79. K'i 17: 17, T'ulu 38 | 119. Chengsung 9: 27 |
| 80. Kün 1/3: 42 | 120. Chengsung, pu shang 10 |
| 81. K'i 17: 7, T'ulu 33 | 121. K'i 6: 30 |
| 82. Chengsung 4: 21, T'ulu 32 | 122. Shan 9: 32 |
| 83. K'ia 6: 11, T'ulu 31 | 123. Shan 8: 48 |
| 84. T'ao 2: 39, T'ulu 33 | 124. K'i 5: 6 |
| 85. Senoku II: 105, T'ulu 34 | 125. Chengsung 2: 35, Shierkia 6: 3 |
| 86. K'i 4: 16, T'ulu 35 | 126. Burlington Mag. Apr. 1937 |
| 87. Kün 3/1 15, T'ulu 32 | 127. K'i 18: 8, T'ulu 225 |
| 88. K'ia 4: 28, Shan 2: 80 | 128. T'ao 2: 38 |
| 89. K'i 16: 5, T'ulu 8 | 129. Shan 3: 33 |
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| 91. K'ia 19: 22, T'ulu 5 | 131. K'i 6: 8 |
| 92. K'ia 19: 3, T'ulu 21 | 131 a. Tsunku 1: 36 |
| 93. K'i 2: 5, T'ulu 14 | 131 b. Sungchai, sü 37 |

Chou II (circa 900—circa 770).

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| 132. K'i 2: 21, T'ulu 83 | 137. Chengsung 3: 33, T'ulu 62 |
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| 143. Chengsung 6: 44, T'ulu 116 | 174. K'ia 11: 9, T'ulu 129 |
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| 145. K'i 2: 15, T'ao 1: 40, T'ulu 118 | 176. Chengsung 3: 35, T'ulu 75 |
| 146. K'i 9: 30, T'ulu 118 | 177. K'i 4: 22, T'ulu 76 |
| 147. K'i 8: 21, T'ulu 127 | 178. Chengsung 6: 42, T'ulu 144 |
| 148. Chengsung 1: 9, T'ulu 93 | 179. K'i 2: 10, T'ulu 143 |
| 149. Chengsung 3: 22 | 180. K'i 2: 41, T'ulu 131 |
| 150. Kün 3/2: 25, T'ulu 133 | 181. K'i 18: 25, T'ulu 117 |
| 151. K'i 4: 27, T'ulu 135 | 182. K'i 4: 25, T'ulu 135 |
| 152. K'i 9: 17, T'ulu 140 | 183. K'ia 5: 7, T'ulu 63 |
| 153. Chengsung 6: 17, T'ulu 146 | 184. Kün 3/2: 56, T'ulu 25 |
| 154. Chengsung 6: 20 | 185. K'ia 11: 23, T'ulu 137 |
| 155. Chengsung, pu shang 39, T'ulu 84 | 186. Kün 3/2: 49, T'ulu 36 |
| 156. K'ia 9: 17, T'ulu 137 | 187. K'i 5: 19, T'ulu 58 |
| 157. K'i 8: 15, T'ulu 88 | 188. Kün 3/1: 32, T'ulu 67 |
| 158. K'ia 15: 16, T'ulu 79 | 189. K'i 8: 19, T'ulu 134 |
| 159. K'i 16: 10, T'ulu 99 | 190. Chengsung 6: 3, T'ulu 27 |
| 160. T'ao 2: 10, T'ulu 101 | 191. K'i 4: 4 |
| 161. Kün 3/2: 21, T'ulu 99 | 192. K'i 4: 7, T'ulu 69 |
| 162. K'ia 11: 6, T'ulu 102 | 193. K'ia 13: 9, T'ulu 70 |
| 163. Chengsung 6: 5, T'ulu 43 | 194. T'ao 2: 16, T'ulu 130 |
| 164. Chengsung 3: 36, T'ulu 45 | 195. Chengsung 6: 2 |
| 165. Kün 1/3: 62 | 196. K'i 16: 33, Chengsung 6: 4. |
| 166. Chengsung, pu shang 14, T'ulu 71 | 197. Chengsung 1: 18, T'ulu 124 |
| 167. K'i 9: 11 | 198. Chengsung 5: 23. |
| 168. Chengsung, pu shang 16 | 199. K'ia 16: 25, Kün 2/2: 11 |
| 169. Chengsung 6: 7, T'ulu 73 | 200. Kün 3/1: 15, T'ulu 92 |
| 170. K'i 4: 29, T'ulu 73 | 201. K'i 16: 6, T'ulu 282 |
| 171. Chengsung 5: 25, T'ulu 90 | 202. K'ia 5: 11, T'ulu 29 |
| 172. K'i 4: 30, T'ulu 89 | |

Chou I/II (1027—circa 770 B. C.).

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| 203. Kün 2/3: 74, T'ulu 80 | 210. Chengsung 3: 23 |
| 204. K'i 16: 32, T'ulu 79 | 211. Kün 2/2: 61 |
| 205. K'ia 14: 13, T'ulu 80 | 212. K'i 3: 15 |
| 206. Chengsung 3: 16 | 213. Siaokiao 3: 22 |
| 207. T'ulu 24 | 214. Siaokiao 3: 26 |
| 208. K'i 4: 1, T'ulu 30 | 215. Siaokiao 3: 98 |
| 209. K'i 4: 2 | |

Chou III (circa 770—circa 450 B. C.).

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| 216. Chengsung, sü chung 1 | 222. Chengsung 1: 5 |
| 217. Chengsung 1: 16, Kün 3/1: 38, T'ulu 213 | 223. Chengsung 3: 21, T'ulu 164 |
| 218. Kün 3/2: 6, T'ulu 216. | 224. K'ia 2: 19, T'ulu 165 |
| 219. Chengsung 11: 3, T'ulu 203 | 225. K'i 9: 14, T'ulu 172 |
| 220. Chengsung, sü shang 1, T'ulu 227 | 226. K'i 17: 35, T'ulu 170 |
| 221. Kün 1/3: 38, T'ulu 206 | 227. K'i 17: 36, T'ulu 170 |
| | 228. K'i 18: 21, T'ulu 239 |

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| 229. Chengsung 6: 13, T'ulu 288 | 235. Kün 2/1: 29 |
| 230. Chengsung 1: 13, T'ulu 152 | 236. K'i 17: 19 |
| 231. K'i 18: 23, T'ulu 182 | 237. Burlington Mag. Jan. 1937 |
| 232. Shan 2: 69 | 238. Kün 3/3: 28, T'ulu 268 |
| 233. Chengsung 11: 8, T'ulu 211 | 239. Burlington Mag. 1930 |
| 234. K'i 18:16, T'ulu 255, Huaimi, hia 16 | |

Chou II/III (circa 900—circa 450 B. C.).

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| 240. Chengsung 10: 39, T'ulu 205 | 261. K'i 1: 28 |
| 241. Shan 8: 78 | 262. K'i 8: 34, T'ulu 204 |
| 242. K'ia 14: 14 | 263. Kün 3/1: 9, T'ulu 203 |
| 243. Chengsung 6: 31, T'ulu 237 | 264. K'i 17: 34 |
| 244. Chengsung 6: 29 | 265. Chengsung 5: 27 |
| 245. Kün 2/2: 80 | 266. Chengsung 6: 33 |
| 246. Kün 2/2: 10 | 267. Chengsung 10: 27 |
| 247. Shan 2: 70 | 268. K'ia 15: 19 |
| 248. Chengsung 3: 5, and 5: 19 | 269. Kün 2/2: 77 |
| 249. Kün 2/2: 70 | 270. K'i 16: 33, Shan 8: 82 |
| 250. K'i 16: 34, T'ulu 226 | 271. K'ia 8: 15, Huaimi, hia 22 |
| 251. Chengsung 10: 35 | 272. Chengsung 5: 22 |
| 252. Kün 2/3: 18 | 273. Shjerkia 5: 6 |
| 253. K'ia 16: 20 | 274. T'ao, sü shang 18 |
| 254. Kün 2/2: 58, T'ulu 224 | 275. Shan 8: 47 |
| 255. T'ao 2: 18, T'ulu 190 | 276. Chengsung 3: 6 |
| 256. T'ao 1: 29, T'ulu 190 | 277. K'ia 12: 6, Shan 8: 65 |
| 257. Chengsung 7: 33, T'ulu 208 | 278. Chengsung 5: 37 |
| 258. K'i 5: 26, T'ulu 207 | 279. T'ulu 165 |
| 259. K'i 3: 18 | 280. Wuying 100 |
| 260. K'i 5: 22, T'ao 2: 46 | 281. Shan 4: 51 |

Chou IV (circa 450—circa 250 B. C.).

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| 282. K'ia 1: 21, T'ulu 217 | 288. T'ulu 261, BMFEA 7, p. 26 |
| 283. Shan 4: 54, T'ulu 181 | 289. Kün 2/3: 77, T'ulu 179 |
| 284. Chengsung 5: 42, T'ulu 258, Pao
yün 74., Wuying 79 | 290. K'i 6: 35, T'ulu 262 |
| 285. Chengsung 6: 33 | 291. K'i 17: 26, T'ulu 257 |
| 286. K'i 4: 13, T'ulu 260 | 292. Kün 2/3: 40, T'ulu 257 |
| 287. Kün 3/1: 21, T'ulu 257 | 293. Kün 2/3: 66, T'ulu 266 |

Chou III/IV (circa 770—circa 250 B. C.).

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| 294. K'i 5: 26, T'ulu 194 | 302. K'i 3: 14, Shan 8: 62 |
| 295. Chengsung 1: 18, Eumorf. 1: 29,
T'ulu 269 | 303. Kün 2/1: 55 |
| 296. Chengsung 3: 24, T'ulu 282 | 304. Kün 2/3: 64, T'ulu 156 |
| 297. K'ia 5: 15, T'ulu 205 | 305. Kün 3/1: 12, T'ulu 158 |
| 298. K'i 3: 29, T'ulu 254 | 306. K'ia 1: 2, T'ulu 167 |
| 299. K'i 8: 14, T'ulu 253 | 307. Chengsung 1: 20, T'ulu 175 |
| 300. K'i 8: 12, T'ulu 238 | 308. Kün 3/1:8, T'ulu 187 |
| 301. K'ia2: 21, T'ulu 251 | 309. T'ulu 187 |
| | 310. Chengsung 1: 15, T'ulu 194 |

- 311. Chengsung 7: 34, T'ulu 266
- 312. Chengsung 12: 20, T'ulu 279
- 313. T'ao 2: 48
- 314. Shan: 9: 7
- 315. Chengsung 1: 21
- 316. K'ia 2: 17
- 317. Chengsung 4: 46
- 318. Chengsung 7: 14
- 319. K'i 8: 11
- 320. Chengsung, pu shang 2
- 321. Santai 1: 2

- 322. Siaokiao 1: 13
- 323. Shiku: Wu kü
- 324. Shiku: K'ien yi
- 325. Shiku: T'ien kü
- 326. Shiku: Luan kü
- 327. Shiku: Ling yü
- 328. Shiku: Yu tso
- 329. Shiku: Er shi
- 330. Shiku: T'ien
- 331. Shiku: Wu shuei
- 332. Shiku: Wu jen

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- 333. Kün 2/2: 74, T'ulu 182
- 334. T'ulu 186
- 335. K'i 5: 18, T'ulu 191
- 336. Chengsung, sü shang 24, T'ulu 191
- 337. T'ulu 200
- 338. Kün 2/1: 65, T'ulu 222
- 339. Kün 2/3: 5, T'ulu 286
- 340. Chengsung 2: 42
- 341. Chengsung 2: 42
- 342. Chengsung 3: 14
- 343. Chengsung 3: 18
- 344. Chengsung 3: 20
- 345. Chengsung 3: 23
- 346. Chengsung 5: 41
- 347. Chengsung 6: 26
- 348. Chengsung 6: 27
- 349. Chengsung 6: 38
- 350. Chengsung 6: 39
- 351. Chengsung 6: 40
- 352. Chengsung 6: 41
- 353. Chengsung 7: 32
- 354. Chengsung 10: 29
- 355. Chengsung 10: 32
- 356. Chengsung 10: 41
- 357. Chengsung, pu shang 37
- 358. Chengsung, pu chung 29
- 359. K'i 1: 25
- 360. K'i 3: 30
- 361. K'i 5: 31
- 362. K'i 16: 1
- 363. K'i 16 23
- 364. K'i 17: 23

- 365. K'i 17: 29
- 366. K'i 18: 13
- 367. K'i 18: 19
- 368. K'ia 11: 13
- 369. K'ia 19: 25
- 370. Kün 2/1: 57
- 371. Kün 2/1: 58
- 372. Kün 3/1: 16
- 373. Santai 3: 36
- 374. Santai 6: 51
- 375. Siaokiao 1: 7
- 376. Siaokiao 1: 13
- 377. Siaokiao 1: 18
- 378. Siaokiao 2: 89
- 379. Siaokiao 2: 92
- 380. Siaokiao 3: 96
- 381. Siaokiao 9: 29
- 382. K'i 8: 10
- 383. Siaokiao 9: 79
- 384. Chengsung 2: 33
- 385. K'ia 11: 18
- 386. see Ku wen sheng hi, cheng 1
- 387. see Ku wen sheng hi, yu 7
- 388. Chengsung 2: 47
- 389. Kün 2/1: 50
- 390. Chengsung 3: 17
- 391. Kün 2/2: 65
- 394. see Shuo wen ku chou san pu 7: 7
- 395. K'i 8: 11
- 396. K'ia 12: 9
- 397. Chengsung 11: 6
- 398. see Shuo wen ku chou pu pu

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- 399. Wuying 63
- 400. Shan 2: 45
- 401. Chengsung 2: 32

- 402. Chengsung 2: 35
- 403. Chengsung 3: 14
- 404. Chengsung 4: 43

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| 405. Chengsung 4: 44 | 434. see Ku wen sheng hi, yu 8 |
| 406. Chengsung 4: 45 | 435. see Ku wen sheng hi, yang 4 |
| 407. Chengsung 4: 47 | 436. see Ku wen sheng hi, yang 15 |
| 408. Chengsung 5: 10 | 437. Kün 1/2: 33 |
| 409. Chengsung 7: 10 | 438. K'ia 23: 14 |
| 410. Chengsung 7: 13 | 439. see Ku wen sheng hi, siao 5 |
| 411. Chengsung 7: 15 | 440. K'ia 11: 27 |
| 412. Chengsung 7: 25 | 441. Chengsung, sü shang 27 |
| 413. Chengsung 8: 36 | 442. Yin wen ts'un, hia 31 |
| 414. Chengsung, pu chung 11 | 443. see Ku wen sheng hi, yü 13 |
| 415. K'i 5: 9 | 444. see Ku wen sheng hi, yü 19 |
| 416. K'i 16: 8 | 445. Kün 2/2: 56 |
| 417. K'i 17: 13 | 446. see Ku wen sheng hi, chī 1 |
| 418. K'i 18: 11 | 447. see Ku wen sheng hi, chī 3 |
| 419. K'ia 3: 12 | 448. Chengsung 4: 35 |
| 420. K'ia 5: 14 | 449. see Ku wen sheng hi, chī 12 |
| 421. K'ia 6: 13 | 450. K'ia 22: 2 |
| 422. K'ia 17: 14 | 451. K'i 1: 19 |
| 423. Kün 1/2: 47 | 452. Chengsung 8: 41 |
| 424. Kün 1/2: 52 | 453. see Ku wen sheng hi, ts'i 1 |
| 425. Kün 1/3: 52 | 454. see Kin wen pien 2: 9 |
| 426. Kün 2/1: 79 | 455. K'i 7: 30 |
| 427. Santai 3: 18 | 456. Kün 2/1: 5 |
| 428. K'ia 6: 13 | 457. Kün 1/3: 52 |
| 429. K'ia 14: 23 | 458. K'i 1: 17 |
| 430. K'i 1: 9 | 459. K'i 18: 7 |
| 431. Chengsung 9: 9 | 460. Chengsung 8: 42 |
| 432. T'ao 3: 7 | 461. see Ku wen sheng hi, chī 1. |
| 433. K'i 7: 19 | |

I give here in Chinese characters the names of the vessels which carry these inscriptions, and the figures in the Chinese table refer to the inscription list above. So 1 *P'eng nü ting* is the vessel the inscription of which is reproduced in Chengsung 2: 24 etc.

1 彭女鼎
2 呬父癸鼎

3 夾鼎
4 卽鬲
5 向彝
6 能匍尊

7 夾卣
8 對卣
9 夙卣
10 母辛卣

11 林鬲
12 禦簋
13 父丁尊

14 父乙尊
15 父丁卣
16 婦闕卣

17 祖丁廟
18 懋卣
19 師卣

20 小子卣
21 辛巳卣
22 舟尊
23 小臣兒卣

24 宵鼎
25 旂鼎
26 戊寅父丁鼎

27 宜子鼎
28 父甲鼎

29 毫鼎
30 日壬卣
31 遽仲簋

32 戊辰彝
33 豐鼎
34 登鼎

35 杞婦卣
36 旅卣
37 伯禾鼎

38 祖己卣
39 矢彝
40 父戊彝

41 夫觚
42 若觶
43 父丙觥

44 乙亥卣
45 冊刺鼎
46 立鼎

47 祖辛父庚鼎
48 龔鬲
49 父丁卣

50 季尊
51 束簋
52 母亞癸卣

53 皿合觚
54 伯懋父卣

55 衛卣
56 師旅鼎
57 中(南宮)鼎

58 沈子它卣
59 小臣宅卣
60 禽卣

61 大祝鼎
62 獻侯鼎
63 周公卣

64 麥盃
65 大盃鼎
66 盃卣

67 小盃鼎
68 盃卣
69 矢令卣

70 矢令彝
71 明公卣
72 大保卣

73 旅鼎
74 臣辰盃
75 作冊大鼎

76 效卣
77 獻彝
78 競卣

79 楷改 𣪠	105 令(耕田) 鼎	131 井 季 爰 𣪠
80 伯遲 鼎	106 弭 𣪠	131a 震 尊
81 取 尊	107 刺 鼎	131b 任 氏 𣪠
82 逌 𣪠	108 伯忒 𣪠	132 召 鼎
83 𣪠 鼎	109 靜 𣪠	133 師 奎 父 鼎
84 𣪠 忒 𣪠	110 曾 伯 鼎	134 師 虎 𣪠
85 𣪠 𣪠	111 毓且 丁 尊	135 趙 曹 鼎 一
86 𣪠 伯忒 𣪠	112 鄭 𣪠 原 父 𣪠	136 趙 曹 鼎 二
87 𣪠 𣪠	113 己 侯 貉 子 𣪠	137 利 鼎
88 師 湯 父 鼎	114 白 作 𣪠 仲 鼎	138 豆 𣪠
89 𣪠 鼎	115 北 伯 𣪠	139 大 克 鼎
90 趙 尊	116 滕 虎 𣪠	140 小 克 鼎
91 震 𣪠	117 蔡 姬 尊	141 無 𣪠 𣪠
92 庚 𣪠 𣪠	118 賢 𣪠	142 克 須
93 趙 鼎	119 姑 互 母 𣪠	143 𣪠 人 須
94 𣪠 鼎	120 刺 𣪠 鼎	144 伊 𣪠
95 毛 公 𣪠 鼎	121 周 𣪠	145 𣪠 攸 人 鼎
96 麥 鼎	122 伯 衛 父 盃 𣪠	146 𣪠 叔 旅 鐘
97 格 伯 𣪠	123 季 咏 父 𣪠	147 散 氏 𣪠
98 貉 子 𣪠	124 員 父 尊	148 克 鐘
99 戒 𣪠	125 鮮 父 鼎	149 師 趙 鼎
100 農 𣪠	126 康 侯 𣪠	150 召 伯 虎 𣪠 一
101 師 眉 鼎	127 魯 侯 父 𣪠	151 召 伯 虎 𣪠 二
102 史 獸 鼎	128 中 𣪠	152 井 人 安 鐘
103 𣪠 侯 𣪠 鼎	129 𣪠 伯 𣪠	153 師 兌 𣪠 一
104 𣪠 伯 𣪠	130 宰 𣪠 角	154 師 兌 𣪠 二

- 155 召 壺
 156 師 釐 殷
 157 號 季 子 伯 盤
 158 史 亢 簋
 159 伯 晨 鼎
 160 諫 殷
 161 師 晨 鼎
 162 揚 殷
 163 史 頌 殷
 164 公 頌 鼎
 165 史 頌 簋
 166 康 鼎
 167 盧 鐘 一
 168 鄭 井 叔 萇 父 鬲
 169 同 殷
 170 卯 殷
 171 噩 侯 殷
 172 不 娶 殷
 173 噩 侯 鼎
 174 叔 向 父 殷
 175 大 殷
 176 大 鼎
 177 師 酉 殷
 178 杜 伯 盥 鼎
 179 無 惠 鼎
 180 毛 公 鼎
 181 寰 盤
 182 師 寰 殷
 183 師 望 鼎
 184 宗 周 鐘
 185 荝 伯 殷
 186 善 鼎
 187 吳 彝
 188 匡 卣
 189 兮 甲 盤
 190 適 殷
 191 友 殷
 192 師 遽 殷
 193 師 遽 彝
 194 番 生 殷
 195 蒯 殷
 196 追 殷
 197 叔 氏 (士 父) 鐘
 198 叔 向 父 殷 二
 199 史 頌 匜
 200 敵 殷
 201 號 文 公 子 鼎
 202 趙 鼎
 203 亢 盤
 204 亢 殷
 205 史 懋 壺
 206 寓 鼎
 207 段 殷
 208 君 夫 殷
 209 守 殷
 210 井 鼎
 211 癸 未 尊
 212 周 棘 生 簋
 213 諮 伯 鼎
 214 閑 碩 鼎
 215 穀 獻
 216 王 仲 嬀 簋
 217 朱 公 犛 鐘
 218 朱 公 華 鐘
 219 王 子 嬰 次 盧
 220 厲 羌 鐘
 221 宋 公 戌 鐘
 222 若 公 鐘
 223 徐 王 釐 鼎
 224 沈 兒 鐘
 225 儔 兒 (余 義) 鐘
 226 徐 王 義 楚 鐙
 227 徐 王 崑
 228 國 差 簠
 229 秦 公 殷
 230 者 減 鐘
 231 王 子 申 盞 鼎
 232 鄭 伯 燾 父 鼎

233 曾太保盆	259 格伯殷	285 齊陳曼簠
234 齊侯壺	260 商丘叔簠	286 陳侯因簠敦
235 衛子簠	261 陳侯鼎	287 陳賁殷
236 伯其父簠	262 陳子匜	288 陳駢壺
237 趙孟壺	263 陳公子釶	289 楚王禽章鐘
238 晉公盃	264 徐王錡	290 陳純釜
239 楚熊盤	265 復公子殷	291 陳逆簠
240 陳伯元匜	266 叔姬簠	292 陳逆殷
241 鄭仲子紳簠	267 師賁父盤	293 匡侯載彝簠
242 鄭栢叔壺	268 嬖姬殷	294 無子妝
243 鑄公簠	269 中伯壺	295 呂鐘
244 鑄子叔黑頤簠	270 窪叔殷	296 甯兒鼎
245 寒似鼎	271 師趯父殷	297 宋走馬亥鼎
246 戲伯鬲	272 媿氏殷	298 齊侯敦
247 告史頤父鼎	273 易姚鼎	299 齊侯盤
248 杞伯每鼎	274 仲宦父鼎	300 齊大宰盤
249 號季氏簠	275 績仲父殷	301 齊侯鏞
250 魯太宰原父簠	276 伯荀父鼎	302 妣釐母殷
251 魯伯愈父匜	277 伯疑父殷	303 甫人父匜
252 曼龔父簠	278 叔睪父殷	304 其甬句鑊
253 仲倂父鼎	279 宜桐孟	305 姑馮句鑊
254 邾伯鼎	280 殷句壺	306 王孫遺者鐘
255 鄧公殷	281 交吾壺	307 徐日庚句鑊
256 鄧伯氏鼎	282 邾公鈇鐘	308 鄆侯殷
257 鄧伯陟壺	283 曾姬無卣壺	309 簠大史申鼎
258 鄧伯衆簠	284 陳侯午殷敦	310 子璋鐘

311 杜氏壺
 312 吉日鋁
 313 師麻簋
 314 師陽簋
 315 鉦鐵
 316 斂狄鐘
 317 禾殷
 318 啓疆尊
 319 拍盤
 320 者汚鐘
 321 留鐘
 322 昆庀王鐘
 323 石鼓吾車
 324 石鼓汧車
 325 石鼓田車
 326 石鼓鑾車
 327 石鼓靈雨
 328 石鼓獸作
 329 石鼓而師
 330 石鼓天
 331 石鼓吾水
 332 石鼓吾人
 333 仲子化盤
 334 黃韋俞盤
 335 蔡姑殷
 336 蔡大師鼎

337 鄭戒句父鼎
 338 邾討鼎
 339 吳龍父殷
 340 仲旂父鼎
 341 羅鼎
 342 昶伯鼎
 343 鐘伯侵鼎
 344 諶鼎
 345 賢鼎
 346 買殷
 347 伯矩簋
 348 奢虎簋
 349 讓季殷
 350 遺叔吉父殷
 351 食中走父殷
 352 弭叔殷
 353 番翏生壺
 354 翳伯盤
 355 隼叔匜
 356 公父匜
 357 箕仲壺
 358 楚羸匜
 359 犀伯魯父鼎
 360 函皇父殷
 361 走殷
 362 康侯鼎

363 叔巢父殷
 364 弭仲簋
 365 鬲叔須
 366 父季良壺
 367 喪父鉞
 368 量侯殷
 369 父卣
 370 丕易戈
 371 韃鼎
 372 康殷
 373 鄆小子鼎
 374 咎小子殷
 375 靈伯鐘
 376 邾公糧鐘
 377 楚公嘆鐘
 378 懋鼎
 379 辛鼎
 380 邕子鬲
 381 中閔父須
 382 取盧父盤
 383 叔多父盤
 384 冲子鼎
 385 討仲殷
 386 季宮父簋
 387 麓伯星父殷
 388 鎬鼎

389 弘尊
 390 毫鼎
 391 仲獻父盤
 392 右獻鬲
 393 邾太宰簋
 394 周般匜
 395 殷穀盤
 396 相侯殷
 397 仲義父鑑
 398 拍盤
 399 敔殷
 400 伯液鼎
 401 鮒鼎
 402 馬姁鼎
 403 刼鼎
 404 倂殷
 405 辨殷
 406 仲冉殷
 407 辛巳殷
 408 媛仲殷
 409 龍母尊
 410 史伏尊
 411 述尊
 412 办壺
 413 菁罍
 414 今卣

415 傳尊
 416 獬鼎
 417 居殷
 418 兮熬壺
 419 父戊鼎
 420 丙午鼎
 421 遂鼎
 422 兒伯鬲
 423 寫長鼎
 424 宵殷
 425 汪伯卣
 426 市師鼎
 427 余鼎
 428 鰲鼎
 429 伯春盃
 430 旁鼎
 431 乙公觚
 432 滔罍
 433 父戊舟
 434 父舟寶
 435 白殷
 436 戊辰殷
 437 帛女卣
 438 弟目父癸
 439 史喜鼎
 440 來獸殷

441 矧奴顓
 442 甫目罍
 443 方與父乙
 444 子雨己
 445 改盥
 446 丙申角
 447 公達鼎
 448 君妻子
 449 贊母鬲
 450 美卣
 451 甚謀鼎
 452 少盃
 453 俎子鼎
 454 趙罍
 455 癸旻卣
 456 祉殷
 457 盥卣
 458 叔鼎
 459 禡單
 460 伯定盃
 461 妣比辛殷

1	可	可	可	柯	苛	何	河	訶	苛	呵	訶	訶	阿	旃	荷
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
哥	歌	譌	奇	琦	騎	綺	寄	畸	羈	綺	畸	駁	騎	倚	
p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'	f'
椅	猗	軀	畸	踦	旃	2	我	耳	茂	茂	埜	茂	茂	俄	娥
g'	h'	i'	j'	k'	l'		a	b	c	d	e	f	g	h	i
𪔐	峨	睽	莪	譌	餓	驚	蛾	義	莪	莪	儀	議	蟻	義	猗
j	k	l	m	n	o	p	q	r	s	t	u	v	x	y	z

1 a—c. *k'á / k'á: / k'o can, able, may (Shī), suitable (Chuang). b. is Chou III/IV (inscription 301), c. is Chou III/IV (inscr. 324).

d. *kâ / kâ / k o axe-handle (Shī).

e. *kâ / kâ: / k o shaft of an arrow (Chouli); character also applied to a synonymous word *kân / kân: / k a n.

f. *g'á / yá: / h o carry (Shī); loan for *g'á / yá / h o which, what, how, why (Shī), where (Meng).

g—h. *g'á / yá / h o river, esp. the Yellow River (Shī). h. is Chou II (inscr. 169); — i. *id.* (i. e. the same reading in Archaic, Ancient and Mandarin, the tone inclusive) small herbs (Kuots'è); loan for *id.* molest, tyrannize (Li); scold, rebuke (Chouli); itch, prurigo (Li).

j. *xâ / xâ / h o scold (Hanfei). — k—l. *id.* shout, scold (only Han time text ex.). l. is Chou III (inscr. 225, sense of r. below).

m. *á / á / o slope (Shī), river bank (Tso); (to slope, lean towards:) be insinuating, servile (Kuoyü); loan for *id.* pillar (Chouli), ridge-pole (Yili); yes (Lao); beautiful (Shī). Gl. 188.

n. *á / á: / o and *ia / 'iç: / y i flutter as a banner (Ch'uts'i).

o. *g'á / yá / h o lotus (Shī); loan for *g'á / yá: / h o carry (Lunyü), sustain (Tso). Gl. 350.

p. *kâ / kâ / k o sing (Arch. form of q. below); in later times loaned for *id.* elder brother. — q. *id.* sing, song (Shī). — r. variant of the preceding (Sün).

s. *g'ia / g'jiç / k'i strange, extraordinary (Tso); *kia / kjiç / k i odd (number) (Yi); unique (Li); surplus, supernumerary (Hanfei); irregular (Li).

t. *g'ia / g'jiç / k'i precious stone (only Han time text ex.); to fondle, handle (Sün).

u. *g'ia / g'jiç / k'i to ride (Chuang); *g'ia / g'jiç / k i rider (Li).

v. *g'ia / g'jiç: / k i and *g'ia / g'jiç / k'i and *ngia / ngjiç: / y i cooking pot (Shī); *g'ia / g'jiç / k'i crooked chisel (Shī). Gl. 350.

x. *kia / kjiç / k i lodging (Kuoyü); give as residence, place at (Tso); commit to one's charge (Lunyü); entrust to (Li); communicate (Li); to place in exile (Li).

y. *kia / kjiç: / k i pull by one leg (Tso), pull aside (Shī).

z. *kia / kjiç / k i odd (number) (Sün), odd, singular, exceptional (Chuang); wing of an army (Kuoyü). — a. *id.* lodging-house (Tso); passing guest (Tso).

b. *k'ia / k'jiç: / k'i patterned silk (Kuots'è).

- c'. *k'ia / k'jiē / k'i one-footed (Kuoyü); *kia / kjiē: / k i stand around close to the door (Kungyang); *kia / kjiē: / k i and *ngia / ngjiē: / y i knock against (Chuang).
 d'. *k'ia / k'jiē / k'i and *kia / kjiē / k i slanting (Sün).
 e'. *k'ia / k'jiē / k'i one horn turning up and one down (Yi, one version); loan for s. odd (Chuang).
 f'. *ia / 'iē: / y i lean upon (Lunyü); rely upon (Kuots'ê); leaning to one side (Li); pull aside, lead astray (Shu); loan for s. strange (Chuang). Gl. 159.
 g'. *ia / iē / y i Catalpa (Shī).
 h'. *ia / 'iē / y i oh! (Shī); final particle (Shī); *ia / 'iē: / y i luxuriant (sc. leaves) (Shī); *á / 'á: / o luxuriant (Shī); loan for f'. 'deviate' and for f'. 'lean upon' (Shī). Gl. 188, 370.
 i'. *ia / iē: / y i sides of carriage box (Kuots'ê, one version).
 j'—k'. *ia / 'iē / y i place name (only Han time text ex.). k. is Chou II/III (inscr. 257).
 l'. *ia / iē: / y i variant of h'. 'luxuriant' (Ch'uts'i).

- 2 a—g. *ngâ / ngâ: / w o I, me, we, us, my, our (Shī). Pek. w o is irregular, we should expect o. The form b. is Yin bone (A 1: 27,4), c. is Yin bone (A 2: 16,2), d. is Yin bone (A 1: 27,4), c. is Yin bone (A 2: 16,2), d. is Yin (inscr. 12), e. is Chou I (inscr. 58), f. is Chou I (inscr. 65), g. is Chou I (inscr. 70).
 h. *ngâ / ngâ / o slanting (Shī); in a moment (Kungyang). — i—j. id. graceful (Lie). j. is Yin bone (A 4: 52,2, name). Gl. 165. — k. id. high (Shī). — l. id. look, regard (Kungyang). — m. id. name of a plant (some kind of Artemisia?) (Shī). — n. id. fine (sc. words) (Shī ap. Shuowen). Gl. 758.
 o. *ngâ / ngâ- / o hungry, starve (Meng).
 p. *ngâ / ngâ / o goose (Meng).
 q. *ngâ / ngâ / o silkworm (Shī); *ngia / ngjiē: / y i ant (Li).
 r—t. *ngia / ngjiē- / y i righteous, righteousness (Shī); true sense, meaning (Li). s. is Yin bone (B hia 13: 5), t. is Chou I (inscr. 56). Y a n g 'sheep' is radical, a. above phonetic. Gl. 1914.
 u. *ngia / ngjiē / y i proper demeanour, decorum (Shī); dignity (Shī); ceremony, rule (Shī); courtesy (Shu); model (Kuoyü); (proper match:) mate, associate (Shī); (judge what is proper:) estimate, judge (Shī); ought (Shī); loan for id. to come (Shu). Gl. 506, 763, 768, 1022, 1346.
 v. *ngia / ngjiē- / y i to plan for (Shī); discuss (Shī); select (Yili).
 x. *ngia / ngjiē: / y i ant (Li); ant-coloured (Shu).
 y. *χia / χjiē / h i a proper name (Shu). — z. id. sacrificial animal, pure victim (Shī). Gl. 1166.

- 3 a—c. *tâ / tâ / t o much, many (Shī). b. is Yin bone (A 1: 27,4), c. is Chou I (inscr. 58). The graph has 'flesh' (cf. 1033 and 178j) doubled: plentiful provisions.
 d. *t'â / t'â / t'o and *tâ / tâ- / t o exhausted, sick (sc. horses) (Shī ap. Shuowen). Gl. 402.
 e. *ta / îa / c h a to open (Chuang).
 f.—g. *t'a / î'a / c h'a Shuo wen says: thick-lipped (no text). g. is Chou I (inscr. 121, name).
 h. *îia / tsîē: / c h î confident (Sün).
 i. *î'ia / ts'îē: / c h î great (Shī); extravagant, overbearing (Tso).
 j. *t'ia / î'îē: / c h î cleave, separate, take away (Chuang).
 k. *î'ia / ts'îē: / c h î and *î'ia / ts'îa: / c h ê large (Shī). Gl. 617.
 l. *d'ia / d'îē: / c h î and *î'ia / ts'îē: / c h î separate (Kuots'ê).

3	多	𠂔	𠂔	疼	𡇗	𡇗	𡇗	𡇗	𡇗	𡇗	𡇗	𡇗	𡇗	𡇗	𡇗
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
p	q	r	s	t		a	b	c	d	e	f	g	h	i	j
沱	蛇	鉞	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
k	l	m	n	o	p	q	r	s	t	u	v	x	y	z	a'
地	他	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
b'	c'	d'	e'	f'	g'	h'	i'	j'	k'	l'	m'	n'			

m—n. *d'ia / d'ie / ch'i to run (inscr. 326, stone drums). n. is Chou III/IV (inscr. 326).

o—p. *d'ia / d'ie: / ch'i fall down, crumble (only post-Han text ex.). p. is Chou III/IV (inscr. 314, name).

q. *dia / ie / y i transfer, move (Shu), change, alter (Meng); *dia / ie- / y i to replete (Li); reach to (Li); *t'ia / ts'ie: / ch'i enlarge (Li).

r—s. *dia / ie / y i move, remove (Ch'uts'i). s. is Chou III (inscr. 232, name).

t. *t'ia / ts'ie: / ch'i wide, extend (Kuoyü).

4 a—e. *t'á / t'á / t'o The primary sense in the Yin bone inscriptions seems to have been: danger, harm, obstacle; loan for *id.* another (Shī). b. is Yin bone (A 1: 39,2), c. is Yin bone (A 1: 52,1), d. is Chou I (inscr. 58, name), e. is Chou II (inscr. 185, sense of 'another'). The Yin drawing shows a foot treading on a snake, the Chou drawing a cobra-like snake. It may be the primary graph of l. below. — f. This is but another modern variation of the same Arch. graph. — g. This, again, is a third modern variation of the same Arch. graph, as shown by the characters o. and u. below; loan for: *dia / ia: / y e final particle (Shī). All three modern variants occur in the derivate series:

h. *t'á / t'á- / t'o lay burden on (Shī); *d'á / d'á / t'o wei - t'o compliant (Shī); sometimes used for c'. below, Gl. 49.

i. Variant of f'. below.

j. *d'á / d'á / t'o bundle, tress of several threads (Shī). Gl. 50. — k. *id.* to flow (Shī); name of a river (Shī).

l. *d'ia / dz'ia / sh ê snake (Shī); loan for *dia / ie / y i wei - y i compliant, complacent (Shī); loan for *id.* (shallow =) pretentious (Shī). Gl. 49, 607.

m. *s'ia / s'ia / sh ê short lance (Sün).

n—p. *dia / ie / y i ewer (Tso); ewer-shaped (sauceboat-shaped) ritual vessel (Yili). o. is Chou II (inscr. 199, rad. 167 inst. of rad. 22), p. is Chou II/III (inscr. 262, rad. 167 and 108 inst. of rad. 22).

q. *dia / ie / y i concealed (Meng); *t'wá / t'wá / t'o and *t'á / t'á / t'o to cheat (Kuots'ê).

r. *dia / ie / y i slant, deflect (Chouli). — s. *id.* rice or millet broth (Li; so acc. to Kia K'uei and Cheng Hüan; Shuowen takes it to be some kind of spirits made of millet).

t—u. *d'ia / d'ie / ch'i pool, pond (Shī); moat (Shī); a kind of ornamental covering (spout?) over funeral car (Li); loan for *id.* uneven, of unequal length (Shī). Sometimes used for k. above; u. is Chou I (inscr. 109). Gl. 70. — v. *id.* a kind of flute (Li). — x. *id.* gallop (Shī), dash after (Tso).

- y. **d'ia / d'ie:* / chī and **t'ia / t'ie:* / ch'ī cleave wood following the fibres (Shī); **dia / ie* / yī a tree resembling a white poplar (Li); loan for n'. below (Li, one version).
- z. **d'ia / d'ie:* / chī slope (Chouli); fall down, collapse (Kuoyū).
- a'. **sia / sie:* / shī unstring, slacken (sc. a bow) (Li); release, be indulgent towards (Li); remove (Tso); extend (Li); spread (Shī, one version). Gl. 1043.
- b'. **d'ia / d'i-* / tī earth, ground (Shī); position (Meng). The Anc. Chin. form *d'i* is irregular. The Shī king rimes, as well as the hie sheng character, clearly indicate Arch. **d'ia*, and this ought to give Anc. *d'ie*.
- c'. **t'ā / t'ā* / t'o another (Shī) (enlarged form of a. above).
- d'. variant of f'. below.
- e'. see group 850 below.
- f'. **t'ā / t'ā* / t'o and **t'ā / t'ā-* / t'o and **d'ā / d'ā-* / t'o to draw (Lunyū).
- g'. **dia / ie:* / yī and **t'ia / t'ie:* / ch'ī disembowel (Chuang).
- h'. **dia / ie* / yī lower hem of robe (Yili). — i'. *id.* turn aside (Shu); variant of l. above in the phr. wei-yi, see Gl. 49, 1378.
- j'. **sia / sie:* / shī throw away, destroy (Kuoyū).
- k'. variant of s. above (Mu t'ien tsī chuan).
- l'. **sia / sie* / shī expand (Yi); spread out, expose (Kuoyū); (extend:) set (sc. a net) (Shī); apply (Shu); dodgingly (sc. to walk) (Meng) (then perhaps read **dia* as loan for r.); **sia / sie-* / shī give, bestow (Shī); **dia / ie* / yī transfer, extend to (Shī); loan for a'. remove, throw aside (Lunyū). Gl. 121, 212.
- m'. **sia / sie* / shī name of a plant (Ch'uts'ī).
- n'. **dia / ie* / yī a clothes' stand (Li).

5 a—d. **tsā / tsā:* / t'so left, to the left (Shī); to aid (Yi). b. is Yin bone (A 3: 31,1), c. is Chou I (inscr. 67), d. is Chou II (inscr. 157). The graph is a drawing of the left hand, in the last case with addition of kung 'work'.

- e. **tsā / tsā-* / t'so to aid, assist (Shī).
- f—g. **ts'a / ts'a* / ch'a diverge, discrepancy (Shu); mistake (Sün); ? / *ts'āi* / ch'ai and ? / *ts'ai* / ch'ai choose (Shī); **ts'ia / ts'ie* / t'sī graduated, of different length (Shī); **ts'ā / ts'ā* / t's'o to rub (Li). **sia / sie* / sī sī-kū overseer of chariots (Tso). g. is Chou III (inscr. 228). The meaning of the upper part is obscure.
- h. **dz'a / dz'a:* / ch'a and **dz'a / dz'a* / ch'a cut trees (Kuoyū).
- i. **ts'ā / ts'ā:* / t's'o white and brilliant (Shī). Gl. 187.
- j. **ts'ā / ts'ā* / t's'o to file, polish (Shī).
- k. **sā / sā* / s'o and **ts'ā / ts'ā* / t's'o onomatopoe depicting a tipsy and continued dancing (Shī).
- l. **dz'ā / dz'ā* / t's'o and **ts'ia / ts'ia* / tsie disease (Shī).
- m. **dz'ā / dz'ā* / t's'o salt, salty (Li).
- n. **ts'ia / ts'ia* / tsie sigh, alas! (Shī); oh! (Shī).
- o. **dz'ia / dz'ie-* / t'sī bone with meat on (Lü).

6 a. **lā / lā* / l'o bird-net (Shī); gauze (Kuots'ê). The Seal has 'net', 'silk' and 'bird'. — b. *id.* nū-l'o Cuscuta (Shī).

7 a—d. **kwā / kuā* / k'u dagger-axe (Shī). b. is Yin bone (A 6: 9,2), c. is Yin bone (B shang 10: 11), d. is Chou I (inscr. 59). A drawing.

- e. **g'wa / gwa* / h'u a to punt (a boat) (Lü).
- f—h. **g'wa / gwa:* / h'u a Shuowen says: thrust (no text). g. is Yin (inscr. 11, name), h. is Chou I (inscr. 79, sense here uncertain).

5	左	𠂔	𠂔	𠂔	左	差	差	差	差	差	差	差	差	差	差
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
6	羅	羅	7	戈	戈	戈	戈	戈	戈	戈	8	禾	禾	禾	禾
	a	b		a	b	c	d	e	f	g	h		a	b	c
	和	和	和	和	和	和	和	和	和	和	9	臥	10	朵	朵
	d	e	f	g	h	i	j	k	l	m	n		a	a	b
11	陸	隋	隋	隋	隋	隋	隋	隋	隋	隋	隋	隋	隋	隋	隋
	a	b	c	d	e	f	g	h	i	j	k	l			

8 a—d. **g'wā* / *yuā* / h u o, h o growing grain (Shī). b. is Yin bone (A 3: 29,3), c. is Yin (inscr. 37, name), d. is Chou II (inscr. 132). A drawing.

e—f. **g'wā* / *yuā* / h o harmony, harmonious (Shī); peaceful (Tso); reconcile (Tso); make correct proportions, blend, mix (Tso); small flute (Chouli); h o - l u a n bells on chariot yoke (Shī); h o - m e n camp gate (Chouli); laudatory tablet at grave (Kuots'è), **g'wā* / *yuā* - / h o attune (instruments) (Li); respond in singing (Shī). f. is Chou IV (inscr. 287, name).

g—j. same word as e. (Kuoyü). h. is Yin bone (A 2: 45,2), i. is Chou II (inscr. 146), j. is Chou II (inscr. 153).

k—m. **g'wā* / *yuā* / h u o a kind of vessel (inscr. 64 and 203). l. is Chou I (inscr. 64), m. is Chou I/II (inscr. 203).

n. **k'wā* / *k'uā* / k'o class, degree (Lunyü); rule, statute (Kuots'è); loan for *id.* hollow of a tree trunk (Yi); a hollow, cavity (Meng); k'o - t o u tadpole (Chuang).

9 a. **ngwā* / *nguā* - / w o lie down, sleep (Meng).

10 a—b. **twā* / *tuā* : / t o move (sc. the jaw, in chewing) (Yi).

11 a. **d'wā* / *d'uā* : / t o Shuowen gives this as the primary form of e. below (hence the reading), and considers 5 a., doubled, as phonetic. No text.

b. **t'wā* / *t'uā* : / t'o and **swia* / *swiē* - / s u e i and **χwia* / *χwiē* - / h u e i shred sacrificial meat (which was buried after the sacrifice), a sacrifice of shred meat (Chouli); in later times used as name of the Sui dynasty; loan for e. below (Mo).

c. **t'wā* / *t'uā* : / t'o narrow and long, oval (Ch'uts'ī).

d. **d'wā* / *d'uā* : / t o long and narrow mountain (Shī).

e. **d'wā* / *d'uā* : / t o and **χwia* / *χwiē* / h u e i dismantle, destroy the walls of (sc. a city) (Ch'unts'iu); destroy, overthrow (Shu); spoil (e. g. someone's reputation) (Kuots'è); loan for l. (Li).

f. **χwia* / *χwiē* / h u e i destroy (Lao).

g. **dzwia* / *zwiē* / s u e i follow (Shu); to conform to, obsequious (Shī); foot (Yi). Gl. 916.

h. **swia* / *swiē* : / s u e i marrow (Kuots'è).

i. **swia* / *swiē* - / s u e i slippery (Li).

j. **twā* / *tuā* : / t o and **d'wā* / *d'uā* : / t o and **d'wia* / *d'wiē* / c h'u e i hanging tuft of hair (Li).

12	坐	座	挫	菱	剉	脍	髻	13	貞	瑣	14	羸	羸	羸	15
	a	b	c	d	e	f	g		a	b		a	b	c	
	加	拏	枷	珈	駕	羈	嘉	駟	寄	賀	16	沙	沙	沙	娑
	a	b	c	d	e	f	g	h	i	j		a	b	c	d
	莎	17	麻	麻	摩	麼	摩	磨	靡	靡	靡	靡	靡	靡	18
	f		a	b	c	d	e	f	g	h	i	j		a	b
	蝸	過	禍	禍	適	19	化	化	貨	化	訛	20	瓦		
	d	e	f	g	h		a	b	c	d	e		a		

k. **t'wâ / t'uâ:* / t'o and **d'wâ / d'uâ-* / t'o beautiful (Lie).

l. **d'wâ / d'uâ:*, *d'uâ-* / t'o lazy, negligent (Shu); careless (Tso); useless (Li).

12 a. **dz'wâ / dz'uâ:* / t s o sit (Shī); seat (Lunyü); kneel (Li). The Seal has two 'men' and 'earth'.

b. **dz'wâ / dz'uâ* / t s'o ulcer (Hanfei).

c. **tswâ / tsuâ-* / t s'o push (Lao); maltreat (Meng); break (Chouli); round off (corners) (Li); eliminate (Chuts'i); destroy (Kuoyü); put down, apply (Chuang). The aspirate in Mandarin is irregular.

d. **tswâ / tsuâ-* / t s o and **tsa / tsa-* / c h a to sham (sc. an obeisance) (Li).

e. **ts'wâ / ts'uâ-* / t s'o and **tswâ / tsuâ-* / t s o cut (Chuang).

f. **ts'wâ / ts'uâ:* / t s'o cut small, minute (Shu).

g. **tswa / tswa* / c h u a a kind of hair knot worn by women in mourning (Li).

13 a. **swâ / suâ:* / s o Shuowen says: the sound of cowries (no text); it seems more likely that this is the primary form of b. next, consisting in the Seal of 'small' and 'cowry'. — b. *id.* small, fragment (Shī); chain (Ch'u; in this latter sense Mo has Rad. 167).

14 a. The sense and reading of this element is unknown. Shuowen says: name of an animal (no text). The Sung editors of the Shuowen read it *luâ / lo*, but neither T nor K has it recorded.

b. **lwâ / luâ:* / l o k u o - l o a small wasp (Shī); a kind of mollusc (Kuoyü).

c. **lwia / lwiê* / l e i lean, emaciated (Kuoyü); weak (Tso); loan for *id.* entangle (Yi).

15 a—b. **ka / ka / k i a* add (Lunyü); apply (Lunyü); attain, hit (Shī); attack (Kuoyü); b. is Chou II (inscr. 157, sense of g. below). The graph has 'strength' and 'mouth'. Gl. 226. — c. *id.* flail (Kuoyü); *ka / ka-* / k i a a stand, support (Li). — d. *id.* women's hair ornament, gem on hairpin (Shī).

e—f. **ka / ka-* / k i a to yoke (Shī); yoke-horses (of a team) (Tso); yoked carriage (Lie); loan for a. (Chuang). f. is Chou III/IV (inscr. 331).

g—h. **ka / ka / k i a* good, excellent (Shī); happy (Tso); approve (Shī); gratify (Li). h. is Chou III (inscr. 224). Gl. 774.

i. **kâ / kâ:* / k o good, passable, possible, all right (Shī). Gl. 549.

j. **g'â / yâ-* / h o congratulate (Shī).

16 a—c. **sa* / *sa* / *sh a* sand (Shī); loan for *id.* shrill, rough (sc. voice) (Chouli); satin (Li; in later times wr. with rad. 120 'silk' instead of 'water' to the left). b. is Chou II (inscr. 179), c. is Chou II (inscr. 181). The graph shows grains of sand and 'water'. — d. *id.* a small fish living in the beach sand (Shī).

e. **sâ* / *sâ* / *so* saunter, dance (Shī).

f. **swâ* / *suâ* / *so* name of a plant (Cyperus) (only Han time text ex.); **sa* / *sa* / *sh a* *sh a - k i* a kind of locust (Shī).

17 a—b. **ma* / *ma* / *ma* hemp (Shī). b. is Chou III/IV (inscr. 313, name). The graph shows bundles of hemp suspended under a roof.

c. **mwâ* / *muâ* / *mo* dust (Ch'uts'ī).

d. **mwâ* / *muâ* / *mo* small (Lie).

e. **mwâ* / *muâ* / *mo* rub (Tso); touch (Li); close to (Tso); crush, extinguish (Chuang); loan for *id.* conceal (Chouli). — f. *id.* grind, polish (Shī).

g. **mia* / *mjiē* / *mi* rice gruel (Li); (to mash:) destroy, crush (Meng).

h. **mia* / *mjiē* / *mi* not, there is not (Shī); loan for *id.* small, tiny (Yi); lay down, let fall (Tso); squander, prodigal (Li); exhaust (Kuoyü); to rub (Chuang); slowly (Shī); obey (Sün); connect, unite (Chuang); **mia* / *mjiē* / *mi* to share with (Yi). Gls. 183, 197, 1074 a.

i. **χmwia* / *χjwiē* / *h u e i* signal flag (Tso); to signal (Shī); loan for *id.* quick (Li).

j. **mia* / *mjiē* / *mi* the part of a bell which is beaten (Chouli).

18 a. ? / *k'wai* / *k'u a* Shuowen says: wry mouth (no text). Without the rad. 'mouth' below: **kwa* / *kwa* / *k u a* cut the meat from the bone, to bare a skeleton (Lie, one version).

b. **kwa* / *kwa* / *k u a* and ? / *kwai* / *k u a* yellow horse with black mouth (Shī).

c. **kwa* / *kwa* / *k u a* and ? / *kwai* / *k u a* and **glwâ* / *luâ* / *lo* snail (Li).

d. **kwa* / *kwa* / *k u a* and ? / *kwai* / *k u a* a proper name (Li).

e. **kwâ* / *kuâ* / *k u o* to pass (Shī); transgress (Lunyü); excess, fault (Tso); **kwâ* / *kuâ* / *k u o* to pass by (Shu).

f. **g'wâ* / *yuâ* / *h u o* calamity (Shī); (to cause misery to =) to chastise (Shī). Gl. 1204. — g. variant of the preceding (Sün).

h. **k'wâ* / *k'uâ* / *k'u o* great (Shī, Mao version; the Han version has rad. 9 inst. of 140 and says 'beautiful'). Gl. 162.

19 a—b. **χwa* / *χwa-* / *h u a* transform (Shu); reform (Yi); change (Shu); loan for c. 'goods' (Shu). b. is Chou (inscr. 333). The graph shows one man turning away from another (turn: change). Gl. 1316.

c. **χwâ* / *χuâ-* / *huo* property, goods, ware (Tso); bribe, bribery (Shu). Gl. 2057.

d. **ngwâ* / *nguâ* / *o* move (Shī); change (Shī). — e. *id.* move (Shī); change (Shī); false (Shī); act, work (Shu). Gls. 508, 1219.

20 a. **ngwa* / *ngwa* / *w a* tile (Shī); ridge of a shield (Tso).

21 a—g. **ngia* / *ngjiē* / *y i* sacrifice to the deity of the soil (Li); loan for *id.* right, proper, beseech, approve (Shī); adjust (Shī); liable to (Shī). Gls. 589, 897. b. is Yin bone (A 5: 37,2), c. is Yin bone (A 1: 39,2), d. is Yin (inscr. 27), e. is Chou I (inscr. 69), f. is Chou I (inscr. 98), g. is Chou III (inscr. 229). Many authors take these early forms to be 𠄎 *ts u* 'sacrificial' table', but I follow Shuowen; it may be *ts u* in some cases (the same graph serving for both words, just as the same graph serves for both *si* 'evening' and

21	宜							誼	22	盧	戲	23	离	螭	螭
	a	b	c	d	e	f	g	h		a	b		a	b	c
縹	醕	離	離	離	離	離	離	離	24	羅	25	皮	𠂔	𠂔	疲
	d	e	f	g	h		a	a		a	b	c	d	e	f
陂	披	鉞	波	跛	簸	破	頗	婆	26	罷	罷	27	爲		
	i	j	k	l	m	n	o	p		a	b		a	b	c
		闕	媽	𠂔	𠂔	𠂔	偽	偽	28	虧					
	d	e	f	g	h	i	j	k		a					

y ü e 'moon'), but in a great many contexts it is undoubtedly y i. The graph shows the sacred (phallic) pole of the s h ê altar to the soil, behung with slices of meat.

h. *ngia / ngjiē- / y i right principle (Kuots'è).

22 a. *xia / xjiē- / h i Shuowen says: earthenware vessel (no text). The Seal has 'vessel' and 'tiger', the meaning of the latter obscure.

b. *xia / xjiē- / h i to sport (Shu), joke, jest (Shī); an interjection (Li, said to be read *xuo* for 呼, which is unlikely).

23 a. *t'lia / t'jiē- / ch'i Shuowen says: a mountain demon, thus taking it to be the primary form of next (no text). — b. *id.* a kind of demon (Tso). — c. *id.* a kind of dragon (Lü); a demon (Tso).

d. *lia / ljiē- / li kerchief (Shī). Gl. 392. — e. *id.* thin wine (Ch'uts'i).

f. *lia / ljiē- / li li u-li name of a bird (Shī); loan for *id.* leave, depart from (Shī); to be dispersed (Shī); divide, distribute (Li); arrange (Tso); vis-à-vis each other (Li); meet with, come across, fall into, incur (Shī); fasten, attach (Shī); pass through (Shī); droop, hang down (Shī); fall down (Tso); light, brilliance (Yi); *lia / ljiē- / li be separated from (Li), differ from (Li); loan for g. (Kuoyü). Gl. 107, 196, 442, 638.

g. *lia / ljiē- / li hedge (Ch'uts'i). — h. *id.* drip, drop (Kuots'è).

24 a. *lia / ljiē- / li drag into, involve (Shu); sorrow, trouble (Shī); anxiety (Shu). Gl. 1683.

25 a—c. *b'ia / b'jiē- / p' i skin (Shī). b. is Chou III (inscr. 230), c. is Chou III/IV (inscr. 307). The graph shows a hand and a hide, see 931 b. — d. *id.* weary, exhausted (Tso); emaciated (Kuan).

e. *b'ia / b'jiē-, b'jiē- / p' e i coverlet (Ch'uts'i); be covered by, wear (Tso); outside of garment (Yili); (be covered by:) be exposed to, receive (Meng); suffer (Tso); to cover (Shī); reach out over (Shu); (covering:) head dress (Shī); (covered part:) handle of a weapon (Chouli); dishevelled (Tso); *p'ia / p'jiē- / p' i cover oneself with (Tso); *p'ia / p'jiē- / p' i cloak (Tso).

f. *b'ia / b'jiē- / p i pulling strap on carriage (Kuoyü).

g. *pia / pjiē- / p i that, they (Shī).

h. pia / pjiē, pjiē- / p i one-sided (sc. words), insincere (Meng).

- i. **pia / pjiε / p i* river bank (Shī); dyke (Shu); slope, slanting (Yi); *pia / pjiε- / p i* oblique, unjust (Shu).
- j. **p'ia / p'jiε / p'i* divide, disperse (Tso); **pia / pjiε- / p i* side supports (ropes on coffin) (Li).
- k. **p'ia / p'jiε / p'i* short sword, dagger (Tso); loan for j. disperse (Sün).
- l. **puâ / puâ / p o* wave, surge (Shī); to be shaken as on waves (Chuang).
- m. **puâ / puâ- / p o* to walk lame (Yi); **pia / pjiε- / p i* to lean to one side (Li).
- n. **puâ / puâ- / p o* to winnow (Shī) (to the left in the char. is k i winnowing basket).
- o. **p'wâ / p'uâ- / p'o* break (Shī).
- p. **p'wâ / p'uâ / p'o* slanting, oblique (Ch'uts'ī); partial, unfair (Shu); perverse (Shu).
- q. **b'wâ / b'uâ / p'o* p'o - s o saunter, dance (Shī). Gl. 334.

- 26 a. **b'ia / b'jiε / p'i* wear out, exhaust (Tso); ? / *b'ai- / p a* stop, cease (Lunyü).
- b. **pia / pjiε / p i* brown-and-white bear (Shī). Char a. may have been the primary form of b. and then it may have been a drawing similar to 885 below.

- 27 a—e. **gwia / jwiε / w e i* make, do (Shī); to act as, to be (Shī); act for, help (Shī); **gwia / jwiε- / w e i* for, because (Shī); loan for k. (Shī). Gl. 306, 892. b. is Yin bone (B hia 10: 11), c. is Yin (inscr. 46), d. and e. are Chou I (both inscr. 101). The earliest form shows a hand at the head of an elephant (possibly referring to the handicraft in ivory, so prominent in Yin time?)
- f. **gwia / jwiε- / w e i* to open (Kuoyü).
- g—j. **kwia / kjiε / k u e i* place and family name (Tso). h. is Chou I (inscr. 120), i. and j. are Chou III (both inscr. 216).
- k. **ngwia / ngjiε- / w e i* false, spurious (Sün); cheat (Tso). Gl. 306.
- l. **χwia / χjiε / h u e i* to signalize, manifest (Yi, so acc. to certain comm.).
- m. **ngwâ / nguâ / o* deceive, false (Shī ap. Shuowen); act, work (Shu). Gl. 508, 1219.

- 28 a. **k'wia / k'jiε / k'u e i* to fail, wane (Yi); diminish (Yi); lack, be missing (Tso); injure (Shī). Gl. 1169.

- 29 a. **ngwia / ngjiε / w e i* high (Li); precipitous (Kuoyü); lofty (Lunyü); ridge of roof (Li); danger, dangerous (Yi); name of a constellation (Shu).
- b. **kwia / kjiε- / k u e i* perverse, wily (Shī); treacherous (Kuliang); weird (Chuang). — c. *id.* oppose (Chouli). — d. *id.* ruinous, dilapidated (sc. wall) (Shī). — e. *id.* treacherous (Chuang).
- f. **g'wia / g'jiε- / k u e i* and **k'wia / k'jiε- / k'u e i* kneel (Tso); foot (Sün).

- 30 a. **t'wia / t'wiε / c h'u e i* to blow (Shī); **t'wia / t'wiε- / c h'u e i* musical concert (Li). The Seal has 'mouth' and 'gape'. Abbreviated phonetic in:
- b. **t'wia / t'wiε / c h'u e i* to heat, cook, prepare food (Kungyang); (loan for a., to blow up:) expand (Chuang).

- 31 a. **d'wia / d'wiε / c h'u e i* hang down (Shī); fall (Tso); loan for b. border (Shu), frontier (Kuots'ê). The graph, as seen in c., consists of 'flower' (cf. group 44 below) and 'earth'. — b.—c. *id.* border, frontier (Tso). c. is Chou IV (inscr. 283).
- d. **d'wia / d'wiε- / s h u e i* sleep (Kuots'ê).
- e. **d'wia / d'wiε- / s h u e i* a kind of shrub (Chouli).
- f. **d'wia / d'wiε / c h'u e i* and **d'wia / d'wiε- / c h'u e i* pot, jar (Lie). — g. *id.* (both readings) sledge-hammer (Chuang).

29	危	詭	倭	塊	愧	跪	30	吹	炊	31	垂	陞	陞	睡	莖
	a	b	c	d	e	f		a	b		a	b	c	d	e
甄	鍾	確	捶	筆	誣	埵	唾	32	家	𡩂	𡩂	𡩂	嫁	稼	33
f	g	h	i	j	k	l	m		a	b	c	d	e	f	
段	𠂔	假	𡇗	葭	𧈧	暇	瑕	蝦	遐	霞	𩇛	𩇛	𩇛	𩇛	34
a	b	c	d	e	f	g	h	i	j	k	l		a	b	35
下	一	一	𦰩	36	夏	𩇛	廈	廈							
a	b	c	d		a	b	c	d							

h. *d'wia / d'wiɛ- / chuei press down, crush (Lü).

i. *t'wia / t'wiɛ- / chuei beat (Li). — j. *id.* horse-whip (Kuoyü).

k. *t'wia / t'wiɛ- / chuei implicate (Lie, in a symbolic name).

l. *tuá / tuá- / t'o droop (Sün); banked-up earth (Huai).

m. *t'wá / t'wá- / t'o spit (Tso).

32 a—d. *kã / ka / kia house (Shī); family (Shī); keep a household (Shu). Gl. 2079.

b. is Yin bone (A 7: 4,15), c. is Yin bone (A 7: 38,1), d. is Chou I (inscr. 69). The graph has 'roof' (house) and 'pig'.

e. *kã / ka- / kia to marry (said of woman) (Shī). — f. *id.* grain (Shī); to sow (Shī).

33 a—b. *kã / ka- / kia Shuowen says: to borrow, thus taking it to be the primary form of next word (no text). b. is Chou II (inscr. 148, sense of d. below). — c. *id.* false (Li); simulate (Meng); borrow (Tso); k ia m ei steal a moment's sleep (Shī); loan for *id.* great (Shī); go to (Shī); loan for d. felicity (Li) and j. distant (Li). Gl. 758, 1018, 2041. — d. *id.* great (Shī); abundance, felicity (Shī). Gl. 708.

e. *kã / ka / kia rush, sedge (Shī). — f. *id.* male pig, boar (Tso).

g. *g'd / ɣa- / hia leisure (Shī); respite (Shu). Gl. 1919.

h. *g'd / ɣa / hia flaw, blemish (Shī); loan for *id.* how, why (Li); loan for j. distant (Shī). Gl. 111, 758. — i. *id.* hia-ma frog (Mo ap. T'ai p'ing yü lan). — j. *id.* far, distant (Shī); loan for *id.* what, how (Shī). Gl. 111, 446, 806. — k. same as the preceding (Ch'uts'i). — l. *id.* horse of mixed red and white colour (Shī).

34 a—b. *kã / ka- / kia a kind of ritual vessel (Shī). b. is Yin bone (B hia 7: 10). The graph is a drawing.

35 a—c. *g'd / ɣa- / hia down, below; *g'd / ɣa- / hia descend (Shī). b. is Yin bone (A 7: 38,1), c. is Chou II (inscr. 139). The graph is a symbol.

d. *g'd / ɣa- / hia rush (Li); *g'o / ɣuo- / hu Rehmannia (Yili).

36 a—b. *g'd / ɣa- / hia summer (Shī); *g'd / ɣa- / hia great (Shī); variegated (Shu); name of place and dynasty (Shī); loan for 38 d. below (Li). b. is Chou III (inscr. 229). Gl. 841.

c, d. *g'd / ɣa- / hia house, room (Ch'uts'i).

37	牙	𪔐	𪔑	芽	訝	迓	雅	鴉	38	𪔒	賈	價	𪔓	39	巴
	a	b	c	d	e	f	g	h		a	b	c	d		a
	把	芭	𪔔	𪔕	40	馬	𪔖	𪔗	𪔘	𪔙	𪔚	𪔛	𪔜	41	瓜
	b	c	d	e		a	b	c	d	e	f	g	h		a
	孤	𪔞	𪔟	𪔠	𪔡	𪔢	𪔣	𪔤	42	𪔥	𪔦	43	夸	誇	𪔧
	c	d	e	f	g	h	i		a	b		a	b	c	d
	𪔩	𪔪	𪔫	𪔬	𪔭	𪔮	𪔯	𪔰	44	華	𪔱	𪔲	𪔳	𪔴	𪔵
	f	g	h	i	j	k	l	m		a	b	c	d		e

37 a—b. *ngā / nga / y a tooth (Shī). b. is Chou II/III (inscr. 250). The original graph seems to have been a drawing.

c. *ngā / nga: / y a covered galleries on both sides of yard, horse-shed (Chouli).

d. *ngā / nga / y a shoot, sprout (Li).

e. *ngā / nga- / y a meet, receive (Yili); astonished (Lü). — f. id. meet, receive (Shu, orthodox version). Gl. 37, 1978.

g. *ngā / nga: / y a correct, proper, refined (Lunyü); a kind of musical instrument (Chouli).

h. *ā / a / y a raven, crow (Chuang).

38 a. *χā / χa: / h i a Shuowen says: cover (no text).

b. *kā / ka- / k i a price (Lunyü); *ko / kuo: / k u merchant, do business (Shī); buy (Tso).

c. *kā / ka- / k i a price (Meng).

d. *kā / ka: / k i a Catalpa (Tso).

39 a. *pā / pa / p a snake (only Han time text ex.); place name (Tso).

b. *pā / pa: / p a grasp (Meng); a handful (Kuoyü).

c. *pā / pa / p a a kind of fragrant herb (Ch'uts'i); flower (Ta Tai li). — d. id. sow, pig (Shī). Gl. 62.

e. *bā / b'a / p'a and *b'ā / b'a- / p a a rake (Kuots'è).

40 a—e. *mā / ma: / m a horse (Shī). b. is Yin bone (A 2: 19,1), c. is Yin bone (A 4: 47,5), d. is Yin (inscr. 26), e. is Chou I (inscr. 55). The graph is a drawing.

f—g. *mā / ma- / m a sacrifice in the open, in the camping place (Shī). g. is pre-Han (inscr. 459). Gl. 473.

h. *mā / ma:, ma- / m a revile, curse (Tso).

41 a. *kwā / kwa / k u a gourd, melon (Shī).

b. *kwo / kuo / k u wail, cry (Shī). — c. id. fatherless, orphan (Lunyü); alone (Lunyü); solitary (Shu). — d. id. net (Shī). — e. id. Hydropyrum latifolium (Li). — f. a trumpet-shaped ritual vessel (Lunyü); loan for c. above (Chuang). — g. id. big bone, curved bone (Chuang).

h. *g'wo / γuo / h u bow (Yi); bend, curved (Chouli). — i. id. fox (Shī).

42 a—b. *kwā / kwa: / k u a few, little (Yi); solitary, resourceless (Shī); single-standing, unique (Shī). Gl. 812. b. is Chou II (inscr. 180). The graph has 'roof' and 'head'.

45	者	苦	告	赭	奢	杏	褚	豬	楮	箸	渚	煮	煮	衛	翬
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
諸	陟	署	緒	書	書	書	暑	堵	隸	隸	悖	睹	覩	都	鄒
p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'	f'
濬	閭	屠	瘡	豬	儲	曙	著	蹻	斲						
g'	h'	i'	j'	k'	l'	m'	n'	o'	p'						

- 43 a. *k'wǎ / k'wa / k'u a boast (Shī). Gl. 929. — b. *id.* boast (Kuan). — c. *id.* good, fine (Ch'uts'i).
d. *k'wǎ / k'wa- / k'u a to step over, pass over (Tso); *k'wo / k'uo- / k'u to squat over, have in one's power (Kuoyü); loan for b. (Lie).
e. *k'wǎ / k'wa / k'u a and *χiwo / χiu / h ü flower (Chuang).
f. *k'wo / k'uo- / k'u cut open, cut to pieces (Yi).
g. *k'wo / k'uo / k'u to insert the hand (and grasp) (Yili).
h. *k'wo / k'uo- / k'u trousers (Li). — i. same as the preceding (Mo).
j. *g'wo / γuo, γuo- / h u bottle-gourd, melon (Shī).
k. *wo / 'uo / w u stagnant water, pool (Meng); dirt (Tso); deep (Ch'uts'i); dig a pit (Li).
l. *g'wǎ / γwa- / h u a big (Tso). — m. variant of the preceding (Tso).

- 44 a—b. *g'wǎ / γwa / h u a flower, blossom (Shī); loan for *id.* cleave (Li). *g'wǎ / γwa- / h u a name of a mountain (Shu). b. is Chou II (inscr. 139, name). The graph is a drawing.
c. *g'wǎ / γwa / h u a a fine horse (Chuang).
d. *χwǎ / χwa / h u a shout (Shu).

- 45 a—c. *t̥iǎ / t̥iǎ: / c h ê auxiliary word (Shī). b. is Chou I (inscr. 70, sense of p.), c. is Chou II (inscr. 189). — d. *id.* red earth (Kuan); red pigment (Shī).
e—f. *s̥iǎ / s̥iǎ / s h ê extravagant (Lunyü). f. is Chou (inscr. 348, name).
g. *t̥io / t̥iwo- / c h u bag for clothes (Tso); store away (Tso); baldaquin over coffin (Li).
h. *t̥io / t̥iwo / c h u pig (Tso); loan for k'. (Shu). Gl. 1357.
i. *t̥'io / t̥'io: / c h'u and *to / tuo: / t u paper-mulberry tree (Hanfei).
j. *d̥'io / d̥'io- / c h u chop-sticks (Li); loan for n'. manifest (Sün).
k. *t̥io / t̥iwo: / c h u islet (Shī). Gl. 57. — l—m. *id.* to boil, cook (Li). — n. variant of the preceding (Chouli).
o. *t̥io / t̥iwo- / c h u fly upwards, soar (Ch'uts'i).
p. *t̥io / t̥iwo / c h u many, all (Shī); initial particle (Kungyang); final particle (Shī); preserves (Li); equal to 之乎 (Lunyü); loan for a. (Li). Gl. 75.
q. *t̥io / t̥iwo: / c h u islet (Kuoyü), s. w. as k. above.
r. *d̥io / z̥iwo- / s h u to place, position (Kuoyü).
s. *dzio / z̥iwo: / s ü line of succession, inheritance (Kuoyü); continue (Chuang); the last, rest, remains (Chuang); work (Shī). Gl. 1047.

t—v. **śio* / *śiwo* / *shu* write (Yi); written document (Shī); script, graph (Chouli).
u. is Chou I (inscr. 56), v. is Chou II (inscr. 164). The phonetic is contracted in the modern form.

x. **śio* / *śiwo*: / *shu* heat (Shī).

y, z, a'. **to* / *tuo*: / *tu* 50 cubits length of wall (Shī); loan for *id.* a row or set of bells or musical stones (Chouli). z. is Chou III (inscr. 217, radical 167 instead of 32), a' is Chou III/IV (inscr. 295, radical 'wall' instead of 32). — b'. *id.* banner (Sün). — c'. *id.* see (Li). — d'. variant of the preceding (Meng).

e'—g'. **to* / *tuo* / *tu* capital city (Shī); loan for *id.* elegant (Shī); interjection (Shu); for k'. below (Kuan). Gl. 727, 1357. f'. is Chou III (inscr. 184), g'. is Chou III/IV (inscr. 301).

h'. **to* / *tuo* / *tu* and **d'īd* / *dz'ia* / *shê* tower on top of wall (Shī). Gl. 239.

i'. **d'o* / *d'uo* / *t'u* to butcher (Chouli). — j'. *id.* fatigue, suffering, disabled (Shī).

k'. **tio* / *tiwo* / *chu* stagnant water, pool (Chouli).

l'. **d'io* / *d'iwo* / *ch'u* collect, store up (Kuoyü).

m'. **d'io* / *ziwo*: / *shu* sunrise (Kuan).

n'. **tio* / *tiwo*: / *chu* place, order of place, position (Tso); loan for *id.* appear, visible, manifest (Yi); evident (Meng); to signal (Kuan); loan for 𠄎 (Shī). The same character applied to another word of similar meaning: **tiak* / *tiak* / *cho* to place, put, apply (Li); sacrificial vessel without feet (‘applied’ to the earth) (Li); publish (Tso); **d'iak* / *d'iak* / *cho* attach (Chouli). These different readings account for the two derivatives:

o'. **d'io* / *d'iwo* / *ch'u* *ch'ou* - *ch'u* advance and draw back, hesitate (Chuang); **tiak* / *tiak* / *cho* jump over, pass over (Kungyang). Gl. 116.

p'. **tiak* / *tiak* / *cho* cut, hack (Mo).

46 a—g. **ts'īd* / *ts'ia*: / *ts'ie* moreover, and (Shī); even (Meng); meanwhile, temporarily (Shī); presently, on the point of, will soon (Kuots'ê); **ts'io* / *ts'iwo* / *ts'ü* obstruct (Yi); **tsio* / *tsiwo* / *ts'ü* final particle (Shī); plenty, many (Shī); loan for i'. go to (Shī). Gl. 133, 229, 240, 1106, 1127, 1283. b. is Yin bone (E 124: 3), c. is Yin bone (A 1: 10,2), d. is Yin (inscr. 9), e. is Chou I (inscr. 65), f. is Chou I (inscr. 86), g. is Chou II (inscr. 134). In all these cases, our graph stands for b'. below, 'grandfather, ancestor', and it is a drawing of the phallic-shaped ancestral tablet. All the meanings above are loan applications of the primary graph for b'.

h. **tsīd* / *tsia* / *tsie* rabbit-net (Shī).

i. **tsā* / *tša* / *cha* a kind of sour fruit (Crataegus?) (Li).

j. **tsā* / *tša* / *cha* and **tsīd* / *tsia*: / *tsie* and **dz'īd* / *dz'ia*: / *tsie* pull out (of water) (Mo).

k—l. **tsio* / *tsiwo*: / *ts'ü* marshy ground (Shī); **dz'io* / *dz'iwo*: / *ts'ü* to leak, ooze (Li); loan for *id.* to stop, prevent (Shī); vanquish (Kuoyü). l. is Yin bone (G 1: 14, sense of b'). Gl. 573.

m. **tsio* / *tsiwo* / *ts'ü* *tsi* - *ts'ü* millipede (Chuang).

n. **ts'io* / *ts'iwo* / *ts'ü* earth-clad mountain (Shī); loan for *ī'* (Shī, one version); cf. q. Gl. 1078.

o. **ts'io* / *ts'iwo* / *ts'ü* monkey (Chuang). — p. *id.* (in Peking mostly irregularly read *ts'ü*) ulcer (Chuang). — q. *id.* rock covered with earth (Shī), s. w. as n. above. — r. *id.* *ts'ü* - *kiu* an aquatic bird (Shī). — s. variant of the preceding (Tso).

t. **ts'io* / *ts'iwo* / *ts'ü* hemp in fruit (Shī); straw (Shī); *ts'io* / *ts'iwo* / *ts'ü* and *tsio* / *tsiwo* / *ts'ü* straw as bottom in shoe (Ch'uts'i); loan for q'. (Li); **ts'io* / *ts'iwo* / *ts'ü* straw (Shī); **tsā* / *tša*: / *cha* dung-mixed straw (Chuang).

u. **dz'io* / *dz'iwo*: / *ts'ü* chew (Kuan).

49	古	𠂔	𠂔	𠂔	古	固	姑	𠂔	故	𠂔	沽	汙	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
	幸	監	藍	𠂔	枯	苦	𠂔	𠂔	𠂔	𠂔	胡	𠂔	居	𠂔	𠂔
	p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'
	棒	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	g'	h'	i'	j'	k'	l'	m'	n'	o'	p'	q'	r'	s'	t'	u'
	鼓	鼓	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g		a	b		a	b		

v'—y'. *id.* Shuowen says: take (no text) x. is Yin bone (A 5: 37,5, name); y' is Chou I (inscr. 54, sense of particle).

47 a. *zid / ia / y e place name (Meng); loan for *id.* interrogative particle (Yi); loan for *dzid / zia / sie awry, crooked (Sün); deflected, depraved (Shi); loan for 82 p. *dzio / zio / s ü slow (Shi). Gl. 114. The Seal has 'tooth' and 'city'. — b. vulgar form of the preceding (Tso). — c. *id.* oblique, perverse (Chouli), s. w. as a. above: phonetic abbreviated.

48 a—b. *sida / sia- / s h ê lodging-house (Chouli); to rest in, stop (Shi); to halt, resting-place, encampment (Tso), a day's stage (Tso); to put down, deposit (Tso); loan for *sida / sia- / s h ê put away, set aside, leave (Shi); let off (Shi); give, bestow (Tso); b. is Chou I (inscr. 148). The graph is a drawing. Gl. 223, 563.

c. *sida / sia- / s h ê give up, let go (Kuoyü), cf. the preceding.

49 a—e. *ko / kuo- / k u ancient (Shi). b. is Yin bone (A 5: 7,7, sense here uncertain), c. is Chou I (inscr. 56), d. is Chou I (inscr. 65, sense of i. below), e. is Chou III/IV (inscr. 329, sense of i.). The graph has 'ten' and 'mouth'.

f. *ko / kuo- / k u fortified, secure (Li); securely, make sure (Shi); strong, firm (Shu); obstinate (Lunyü); mean (Lunyü); rude (Tso); old-established (Meng); certainly (Lunyü). Gl. 1800.

g—h. *ko / kuo / k u father's sister (Shi); mother-in-law (Tso); loan for *id.* now, temporarily, for the present (Shi). h. is Chou I (inscr. 92).

i—j. *ko / kuo- / k u fact, phenomenon, matter (Meng); cause, reason (Shi); because of (Shi); old intercourse (Shi); old (as opp. to new) (Yi). j. is Chou II/III (inscr. 255).

k—l. *ko / kuo / k u name of a river (inscr. 147); loan for *id.* to buy, sell (Lunyü); for *ko / kuo- / k u summarily, careless (Li). l. is Chou II (inscr. 147).

m—n. *ko / kuo- / k u net (Yi); loan for p. (Shi). Gl. 651. n. is Chou III/IV (inscr. 328).

o. *ko / kuo / k u cricket (Chuang). — p. *id.* guilt, crime (Shi).

q. *ko / kuo- / k u salt (Chouli); salty marsh (Tso); loan for *id.* slack, remiss, defective (Shi). Gl. 301. — r—s. *id.* a kind of vessel (inscr. 165). s. is Chou II (inscr. 165, rad. 22 instead of 108 and 121; many scholars read this archaic char. as f u, which is not admissible because of the initial in the phonetic).

- t. **k'o* / *k'uo* / *k'u* withered, dried up (Li).
u. **k'o* / *k'uo*: / *k'u* Soncus, Lactuca (Shī); bitter (Shī); suffer (Shī); loan for **ko* / *kuo*: / *k u* bad, of poor quality (Chouli).
v. **g'o* / *γuo*: / *h u* wooded hill (Shī). Gl. 275. — x. *id.* rely on, depend on (Shī); reliant, self-confident (Shu). Gl. 1270. — y—z. *id.* blessing (Shī). z. is Chou III (inscr. 236).
a'. **g'o* / *γuo* / *h u* dewlap (Shī); loan for *id.* how, why, what (Shī); long-during, far-reaching (Shī); part of a dagger-axe (Chouli); *h u* - *tie* butterfly (Chuang); Northern Barbarians (Chouli); loan for *i'*. (Tso). Gl. 1126.
b'. **g'o* / *γuo*: / *h u* overnight wine (shī); **ko* / *kuo*, *kuo*- / *k u* buy or sell wine (Shī). Gl. 421.
c'—d'. **k'io* / *k'iuo* / *k ü* sit down (Lunyü); dwell, reside in, occupy (Shī); settlement, residence (Shī); repose (Shī); tranquil, satisfied (Shī); overbearing, arrogant (Shī); comfortable, easily (Shī); to hoard (Shu); in the end (Shī); loan for *id.* final particle (Shī); ? / *kji* / *k i* final particle (Li). Gl. 300, 557, 869, 1316. d. is pre-Han (inscr. 417).
e'. **ko* / *kuo*- / *k u* to stop, obstruct (Tso); chronic (disease) (Li).
f'. ? / *kâ*- / *k o* piece, item (Sün).
g'. **ko* / *kuo* / *k u* and **k'o* / *k'uo* / *k'u* a kind of tree (Chouli).
h'. **g'o* / *γuo*: / *h u* a kind of tree (Shī); loan for **ko* / *kuo*: / *k u* of bad quality (Sün) (cf. u. above).
i'. **g'o* / *γuo* / *h u* a kind of sacrificial vessel (Lunyü). — j'. *id.* lake (Chuli). — k'. *id.* gourd (Kuots'ê). — l'. *id.* supply food to, feed (Tso). — m'. *id.* pelican (Chuang).
n'. **k'io* / *k'iuo*- / *k ü* bent in an angle (Li); arrogant (Tso).
o'. **k'io* / *k'iuo* / *k ü* grasp (Shī). Gl. 381. — p'. *id.* gem worn as girdle-pendant (Shī). — q'. *id.* wide, ample (Sün).
r'. **k'io* / *k'iuo*- / *k ü* to squat (Tso). — s'. *id.* a saw (Kuoyü).
t'. **k'io* / *k'iuo* / *k'ü* and **k'io* / *k'iuo*, *k'iuo*- / *k ü* a kind of tree (Shī).
u'. **g'io* / *g'iuo* / *k'ü* and **k'io* / *k'iuo* / *k ü* dried meat of birds, esp. pheasants (Li).
- 50 a. **ko* / *kuo*: / *k u* drum (Shī); measure of weight (Tso) or capacity (Li). — b—f. to drum (Shī). a. and b. are not distinguished in modern praxis. c. is Yin bone (A 5: 1,1), d. is Yin bone (E 38: 3), e. is Chou II (inscr. 139), f. is Chou III (inscr. 234). The graph shows a drum on its stand and a hand with a drum-stick. — g. *id.* eyeless, blind (Shī).
- 51 a. **ko* / *kuo*: / *k u* thigh (Shī). The Seal consists of 'flesh' and 'to beat'. — b. *id.* ram (Shī). a. is abbreviated phonetic.
- 52 a—b. **ko* / *kuo*: / *k u* noxious vermin in the food, in the stomach (Chouli); noxious influences, seduction, madness (Tso); loan for *id.* business, affair (Yi). b. is Yin bone (A 6: 42,6). The graph has 'vessel' and 'insects'.
- 53 a—b. **g'o* / *γuo*: / *h u* door (Shī); opening (Li); house, family (Tso); loan for *id.* to stop (Tso). b. is extracted from the arch. graph for 1146 below (Chou I, inscr. 58), cf. also f. below. The graph is a drawing of a door-leaf. — c. *id.* name of an ancient city (Ch'unts'iu); loan for *id.* a bird resembling a quail (Shī); to stop, to check (Tso); wide, vast (Li); to tend (sc. horses) (Kung-yang); be covered with, bear upon oneself (Ch'uts'i').
- d, e, f. **g'o* / *γuo*: / *h u* the first graph is Shuowen's form, the second Erya's for the bird written c. in the classics (a bird resembling a quail); from Han time loan for *kuo*- / *k u* to hire (Han shu). f. is Yin bone (A 2: 4,8, name).
- g. **ko* / *kuo*- / *k u* turn the head and look (Shī), regard (Shī); take into consideration (Shu); favour, grace (Shu); loan for *id.* only, but (Li).

53	戶	戶	戶	戶	戶	戶	54	互	互	互	55	乎	乎	乎
	a	b	c	d	e	f		a	b	c		a	b	c
	平	平	平	平	呼	呼	56	壺	壺	壺	57	虎	虎	虎
	d	e	f	g	h	i		a	b	c		a	b	c
	琥	琥	58	五	五	五	伍	吾	吾	吾	德	悟	悟	悟
	c	f		a	b	c	d	e	f	g	h	i	j	k
	寤	語	國	敵	致	街	語	語	語					
	n	o	p	q	r	s	t	u	v					

54 a. *g'o / yuo- / h u intertwining, crossing (Chouli); barrier (Chouli); a stand (of crossing sticks) (Chouli). — b. *id.* railings, fence (Chouli). — c. *id.* shut in, stop up (said of cold which freezes, shuts up everything) (Tso).

55 a—d. *g'o / yuo / h u final particle of exclamation (Shī) and interrogation (Shī); in, at, on, at side of (Shī). b. is Yin bone (A 1: 48,4), c. is Chou I (inscr. 57, sense of h.), d. is Chou II (inscr. 133). — e—g. variant of the preceding (Lunyü ap. Han shu). f. is Chou I (inscr. 58), g. is Chou I (inscr. 76).

h. *xo / xuo, xuo- / h u call out, shout (Shī); oh! (Tso); call, summon (Li).

i. *xo / xuo / h u shout (Chouli); abuse (Meng).

56 a—d. *g'o / yuo / h u flask, flask-shaped vase (Shī); bottlegourd (Shī). b. is Yin bone (A 5: 5,5), c. is Chou I (inscr. 121), d. is Chou II (inscr. 150). The graph is a drawing.

57 a. *xo / xuo / h u Ts'ie yün reads in even tone and Shuowen defines it as == the streaks on a tiger (no text); but it is merely a short-form for b. below.

b—e. *xo / xuo: / h u tiger (Shī). c. is Yin bone (A 4: 44,5) d. is Yin bone (B shang 6: 8), e. is Chou I (inscr. 86). The graph is a drawing, the tail being distorted into two legs in the modern form. — f. *id.* tiger-shaped jade object (Tso).

58 a—d. *ngo / nguo: / w u five (Shī). b. is Yin bone (E 247: 2), c. is Yin (inscr. 6), d. is Chou I (inscr. 54). — e. *id.* group of five (Tso).

f—i. *ngo / nguo / w u I, we, my, our (Tso); part of name (Shī); *ngio / ngiwo* / y ü reserved (Kuoyü). g. is Chou I (inscr. 58), h. is Chou II (inscr. 180), i. is Chou III/IV (inscr. 323). In h. and i. the phonetic is doubled, and in i. there are additional radicals.

j. *ngo / nguo- / w u awake, realize (Shu). — k. *id.* to turn against (Yili). — l. *id.* to meet, face to face (Shī). Gl. 339.

m. *ngo / nguo / w u Eloecocca (Shī).

n. *ngo / nguo- / w u to wake, awake (Shī). — o. *id.* go against (Lü); encounter (Ch'uts'ī).

p. *ngio / ngiwo: / y ü prison (Li); imprison (Tso). — q—r. *id.* a kind of sounding box (Shu). r. is Chou II (inscr. 200, name).

s. *ngio / ngiwo / y ü to go (Ch'uts'ī); *ngā / nga / y a P'eng-ya place name (Tso).

t—u. *ngio / ngiwo: / y ü speak (Shī); *ngio / ngiwo- / y ü to tell (Tso). u. is Chou III (inscr. 225).

59	吳	𠂔	𠂔	誤	誤	誤	娛	虞	𠂔	虞	虞	60	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k		a	b	c
!	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	61 烏
	d	e	f	g	h	i	j	k	l	m	n	o	p	q	a
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	b	c	d	e	f	g	h	i		a	b	c	d	e	f
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	h	i	j		a	b	c		a	b	c		a		a

v. **ngio / ngiwo, ngiwo:* / y ü c h u-y ü like irregular and uneven teeth, disparate, not fitting together (Ch'uts'i).

59 a—c. **ngo / nguo / w u* shout (Shī); name of a state (Tso). b. is Chou I (inscr. 109, name), c. is Chou II (inscr. 134, name). The graph has 'a bending man' and 'mouth'.

d. **ngo / nguo-* / w u deceive (Kuots'è); mistake (Shu). — e. variant of the preceding (Chuang).

f. **ngiwo / ngiu:* / y ü tall (Shī). Gl. 110.

g. **ngiwo / ngiu / y ü* rejoice (Shī).

h—i. **ngiwo / ngiu / y ü* gamester (Shī); forester (Shu); loan for *id.* estimate, calculate, think anxiously about, consider (Shī); be preoccupied, anxious, foresee, take precautions (Tso); a sacrifice on the day of burial (Tso); to plot against (Tso); chat (Tso); loan for g. (Meng). Gl. 63, 1001, 1161. i. is Chou II (inscr. 147, name).

j. **ngiwo / ngiu:* / y ü numerous (Shī). Gl. 110. — k. *id.* in crowds, numerous (Shī).

60 a—e. **ngo / nguo:* / w u cyclical character (Shī); loan for *id.* resist (Li); cross-wise (Li). b. is Yin bone (E 4: 1), c. is Yin bone (B shang 5: 9), d. is Chou I (inscr. 76), e. is Chou I (inscr. 79).

f. **ngo / nguo:*, *nguo-* / w u equal (Chuang).

g. **ngo / nguo-* / w u oppose (Hanfei). — h. *id.* go against (Lie).

i—j. **χio / χiwo:* / h ü approve, allow (Shu); promise (Lü); find likely, expect (Meng); admit (Shī); loan for *id.* a place (Tso); loan for **χo / χuo:* / h u sound of hewing (Shī). Gl. 417, 858.

k. **χo / χuo:* / h u river bank (Shī).

l—o. **ngio / ngiwo-* / y ü drive a chariot (Lunyü); charioteer (Shī); govern, direct (Shī); manage, do service (Li); office (Li); officer, attendant (Shī); set forth, present (Shī); attend on (Tso); concubine (Tso); loan for p. (Shī); **ngā / nga-* / y a meet (Shī). Gl. 37, 813, 1519, 1999. m. is Yin bone (A 1: 34,7), n. is Chou I (inscr. 55), o. is Chou II (inscr. 146). As seen from m. the element to the right is a kneeling man.

p—q. *ngio / ngiwo:* / y ü withstand (Shī); refractory (Shī); a match, opponent (Shī); stop (Shu); hinder, prevent (Meng). q. is Yin (inscr. 12).

61 a—c. **o / 'uo* / w u crow, raven (Shī); loan for *id.* oh! (Shu). b. is Chou I (inscr. 58), c. is Chou II (inscr. 180). The graph is a drawing. — d. *id.* alas (Tso).

- e—f. **o* / *uo* / w u oh! (Shī); loan for **io* / *iwo* / y ü to be in, in, at, on, with (Shī); loan for 1242 a **io* / *iwo* / y ü satiate, amply nourished (Shu). Gl. 1213. f. is Chou III (inscr. 225). The graph is really the same as in a—c. above, the drawing of a bird (crow, raven), loaned for the homophonous **o* oh!, though here it has been modified in a different way in the modern form.
- g. **io* / *iwo* / y ü tray (Li). — h. *id.* blood congestion (Ch'uts'i).
- i. **io* / *iwo* / y ü withered (Ch'uts'i).
- 62 a—c. **t'o* / *t'uo* / t'u soil, earth, land (Shī); loan for *id.* measure (Chouli); loan for **d'o* / *d'uo* / t u roots of mulberry tree (Shī). Gl. 380. b. is Yin bone (A 5 :10,2), c. is Chou I (inscr. 65). The graph is a drawing of the phallic-shaped sacred pole of the altar of the soil.
- d. **t'o* / *t'uo* / t'u eject from the mouth (Shī).
- e—f. **d'o* / *d'uo* / t'u go on foot, foot soldier (Shī); follower, adherent (Shī); servant (Chouli); common people, multitude (Shī, in: s i - t'u); loan for *id.* vainly (Lunyü); mere, only (Meng); bare, naked (Li). f. is Chou II (inscr. 162).
- g—i. **d'o* / *d'uo* / t u Pyrus (Shī); to fill, block up (Shu), h. is Chou I (inscr. 97), i. is Chou II (inscr. 134, name).
- j. **d'ia* / *zia* / s h ê spirit pole and altar to the spirit of the soil (Shī), sacrifice to that spirit (Shī); (cognate to a.).
- 63 a—b. **t'o* / *t'uo* / t'u hare (Shī). b. is Chou III/IV (inscr. 325).
- c. **d'o* / *d'uo* / t'u name of a plant (Tso, as part of place names); loan for a. (Ch'uts'i).
- 64 a—c. **d'o* / *d'uo* / t'u map, drawing, table (Shu); plan, consult for, consider (Shī); calculate, expect (Lunyü). This char. in the orthodox Shu version is sometimes a corruption of 983e p i to despise (Gl. 1905). b. is Chou II (inscr. 147), c. is Chou II (inscr. 179). The graph is a drawing.
- 65 a. **ts'o* / *ts'uo* / t s'u gross, coarse (Chouli). The Seal has 'ox' and 'horn'.
- 66 a. **ts'o* / *ts'uo* / t s'u gross, coarse (Tso), big (Li). Etym. s. w. a. last and as 46 h' above. The Seal has 'deer' tripled.
- 67 a—b. **so* / *suo* / s u Shuowen says: to gather into sheaves (no text). b. is Chou II (inscr. 163, name). The archaic graph has 'fish' and ('tree' =) 'plant', possibly the primary graph for the next: 'to revive' (give food to). — c—d. *id.* f u - s u a kind of tree (Shī); loan for *id.* revive (Yi); take (Ch'uts'i); tremble, fear (Yi). d. is Chou III/IV (inscr. 296, name).
- 68 a. **so* / *suo* / s u white silk (Shī); white (Shī); plain, unadorned (Li); in vain, for nothing (Shī); as usual, habitually (Tso); (familiar with:) premeditated (Kuoyü); preliminary estimate (Tso). Gl. 279.
- 69 a—c. **lo* / *luo* / l u Shuowen says: a kind of food vessel (no text). b. is Chou II (inscr. 136, sense of q. below), c. is Chou (inscr. 382, name). The lower part of the graph is a drawing, the role of 'tiger' at the top is obscure. — d. *id.* Shuowen says: food vessel; but there are no pre-Han text examples in support of this; loan for *id.* cottage, house (Tso); hound (Shī); lance shaft (Kuoyü); black (Shu).
- e. **lo* / *luo* / l u captive (Shī). Observe that in the modern graph the middle part is drawn somewhat differently from the rest of the series.

67	蘇	𪛗	蘇	蘇	68	素	69	盧	𪛗	𪛗	盧	𪛗	盧	𪛗	𪛗
	a	b	c	d		a		a	b	c	d	e	f	g	h
𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗
i	j	k	l	m	n	o	p	q	r	s	t	u	v	x	y
𪛗	70	𪛗	𪛗	𪛗	𪛗	𪛗	71	𪛗	𪛗	72	𪛗	73	𪛗	74	
z		a	b	c	d	e		a	b		a		u	b	
車	𪛗	𪛗	𪛗	庫	75	舉									
a	b	c	d	e		a									

- f. **ljo / liwo- / lü* think of, foresee (Shī); be anxious about (Lunyü).
g—i. **pliwo / pju / f u* skin (Shī); loan for *id.* pork (Yili); cut meat (Li); fine, beautiful, admirable (Shī). h. is Chou III (inscr. 217, sense of y. below), i. is Chou (inscr. 389, sense of y.).
j. **lo / luo / l u* black and hard soil (Shu). Gl. 1370. — k. *id.* a kind of fruit tree (Lü). — l. *id.* stove (Hanfei). — m. *id.* stove (Tso). — n. *id.* lance shaft (Kuoyü ap Shuowen). — o. *id.* hempen threads (Meng). — p. *id.* skull (Kuots'è).
q. **ljo / liwo / l ü* hut (Shī); inn (Chouli); to lodge (Shī); loan for n. (Chouli). — r—s. *id.* display, expose (Kuoyü). s. is Chou III (inscr. 219, sense of d.).
t. **ljo / liwo- / l ü* passive (Sün).
u. **ljo / liwo / l ü* madder-plant (Shī).
v. **ljo / liwo- / l ü* inlay (sc. inlay work in bronze or iron) (only Han time text examples).
x. **l'ljio / l'liwo / c h'u* extend (Ch'uts'ì).
y—z. **ljo / liwo- / l ü* (same as v. above, hence the reading) inlay (sc. inlay work in bronze or iron) (inscr. 218). z. is Chou III (inscr. 218).
70 a—d. **lo / luo- / l u* dull, blunt, simple (Lunyü); place name (Shī). b. is Yin bone (B shang 31 2, sense here uncertain), c. is Chou I (inscr. 63, sense uncertain), d. is Chou I (inscr. 71, name). The graph has 'fish' and 'mouth'. — e. *id.* shield (Li).
71 a—b. **lo / luo- / l u* salty (sc. land) (Tso); rustic, coarse (Chuang); loan for 70 e. above (Kuots'è). b. is Chou I/II (inscr. 203). The dots may depict salt chrystals.
72 a. **p'o / p'uo- / p'u* vast, everywhere (Yi); all (Shī ap. Tso).
73 a—b. **b'o / b'uo- / p u* walk (Tso); course (Shī). Gl. 739. b. is Yin bone (A 2: 8,4). The graph shows two feet making a step. In the Yin bone inscriptions, the character is often enlarged by Rad. 144.
74 a—d. **kjo / kiwo / k ü* and *l'ia / ts'ia / c h'è* carriage, chariot (Shī). b. is Yin bone (A 5: 6,5), c. is Chou I (inscr. 59), d. is Chou I (inscr. 86). The graph is a drawing.
e. **k'o / k'uo- / k'u* arsenal (Meng); magazine (Tso).
75 a. **kjo / kiwo- / k ü* lift, raise (Shī); to present (offerings) (Shī); start (Shī); to record (Tso); mention (Li); promote (Li); take (Meng); loan for *id.* all (Tso).

76	呂	呂	呂	呂	呂	呂	呂	呂	呂	呂	呂	呂	77	旅	旅
a	b	c	d	e	f	g	h	i	j	k	l		a	b	
旅	旅	旅	旅	78	虛	墟	墟	墟	虞	虞	虞	79	魚	魚	
c	d	e	f	a	b	c	d	e	f	g		a	b	c	
盧	盧	盧	盧	虞	虞	虞	虞	虞	虞	虞	80	馭	馭	81	
d	e	f	g	h	i	j	k	l	m	n		a		a	
除	除	除	除	82	余	余	余	余	余	余	除	除	除	除	
b	c		a	b	c	d	e	f	g	h	i	j	k	l	
除	敘	徐	叙	除	除	除	除	途	途	茶	茶	茶	茶	塗	
n	o	p	q	r	s	t	u	v	x	y	z	a'	b'	c'	

76 a—c. **gliō* / *liwo*: / l ü spine (Chuang); pitch-pipe (Li). b. is Yin bone (H 1: 5, 8, sense here uncertain), c. is Chou I (inscr. 98, name). The graph is a drawing. — d. *id.* comrade (Kuots'ê). — e—f. *id.* beam supporting rafters of roof (only Han time text ex.). f. is Chou (inscr. 333, name).

g. *gliō* / *liwo*: / l ü village gate, street gate (Tso); village (Chouli); loan for *id.* come together, accumulate (Chuang); a kind of battle array (Yi Chou shu).

h—i. **gliō* / *liwo*: / l ü place name (inscr. 295). i. is Chou (inscr. 374, name).

j—k. **kliō* / *k'wo*: / k ü round basket (Shī); k. is Chou (inscr. 374, name). — l. *id.* name of a plant (no pre-Han text ex.); loan for *id.* place name (Ch'unts'iu).

77 a—d. **gliō* / *liwo*: / l ü troop (Shī); multitude (Shī); retainers (Shī); many (Shī); younger men of the family (Shī); arrange in a series (Shī); one after the other (Li); set forth, extol (Shu); loan for *id.* guest, stranger (Tso); traveller (Yi); to lodge, lodging (Shī); road (Li); sacrifice to mountain deities (Lunyü); pieces forming a buff-coat (Chouli); loan for e. (Shī). Gl. 644, 834, 901, 908, 1118, 1371, 1719. b. is Yin bone (A 4: 31, 7), c. is Yin (inscr. 36), d. is Chou I (inscr. 67). The graph has two (several) men marching under a banner. — e. *id.* (Kuoyü), s. w. a. 76 a. above.

f. **glo* / *luo* / l u black (Tso).

78 a. **k'io* / *k'wo* / k'ü hill, mound (Tso); abandoned city, ruins, waste (Shī); site (Tso); loan for **xiō* / *xiwo* / h ü empty (Li); modest (Shī). Gl. 114. Western authors insist on reading the character h ü even in its sense of 'abandoned city, ruins', in the famous expression Y in k'ü 'the ruins of Yin' (= An-yang). But both Kuang yün and Kingtien shīwen are positive that in this sense it must be read **k'io* / *k'wo* / k'ü (being identical with b. below, the reading k'ü of which is certain, and Kingtien shīwen, Li ki, section 19, especially adduces the expression Y in k'ü 'ruins of Yin' as an example of the reading k'ü).

b. **k'io* / *k'wo* / k'ü ruins (Kuoyü, Li); gully, gulf (Ch'uts'i).

c. **xiō* / *xiwo* / h ü sigh, sob (Ch'uts'i).

d. **xiō* / *xiwo*, *xiwo* / h ü to blow, exhale (Chuang).

e—f. **g'io* / *g'iwo* / k ü upright posts of a drum or bell frame (Shī). f. is Chou III/IV (inscr. 295). — g. variant of the preceding (Chouli).

79 a—c. **ngio* / *ngiwo* / y ü fish (Shī). b. is Yin bone (A 4: 55,5), c. is Chou II (inscr. 180). The graph is a drawing. — d—f. variant of the preceding, enlarged by **χo* 'tiger', the rôle of which is uncertain. e. is Yin bone (A 6: 50,3), f. is Chou II (inscr. 189, name). — g—l. *id.* to fish (Tso). h. is Yin bone (A 7: 9,1), i. is Yin bone (A 5: 45,3), j. is Chou I/II (inscr. 210), k is Chou II (inscr. 190), l. is Chou III/IV (inscr. 324). — m—n. *id.* to fish (Chouli). n. is Chou III (inscr. 224, sense of 𩺰).

80 a—b. **ngio* / *ngiwo* / y ü drive a chariot (Chouli); to direct, govern (Chouli), s. w. a. 60 l. above. The form b. is Chou I (inscr. 65). The graph has 'horse' and a 'hand' wielding some object.

81 a—c. **ngio* / *ngiwo* / y ü prison, imprison (Yi Chou shu); restrain, embarrass (Meng); (keep in enclosures:) keep horses (Tso); groom (Tso); (enclosures:) borders, frontiers (Shī); loan for 58 q. sounding box (Shī); for 60 p. stop, obstruct (Chuang). b. is Yin bone (A 6: 53,1), c. is Yin bone (A 4: 4,1). The graph shows an enclosure with a man with manacles; or, abbreviated, only the manacles.

82 a—e. **dio* / *iwo* / y ü I, we (Shī); loan for l. (Chouli). b. is Yin bone (A 2: 5,3), c. is Chou I (inscr. 65), d. is Chou I (inscr. 105), e. is Chou II (inscr. 143, sense of s. below). The graph may have been the primary graph for f. below, being a drawing of a plough-share, applied to our meaning here by loan. — f. *id.* field in the 3rd (2nd?) year of cultivation (Shī).

g—h. **dio* / *iwo* / y ü pleased (Shu ap. Shuowen). h. is pre-Han (inscr. 427, name). i—k. **dio* / *iwo* / y ü a proper name (inscr. 138). j. is Yin (inscr. 22), k. is Chou II (inscr. 138). — l. *id.* remains (Shī); surplus (Lunyü).

m—n. **d'io* / *d'iwo* / c h'u eliminate, remove (Shī); to clear out (Tso); loan for *id.* (= 45 l') to heap (Shī); **d'io* / *d'iwo* / c h u pass away (Shī). Gl. 424. n. is Chou III/IV (inscr. 328).

o. **dzio* / *ziwo* / s ü arrange in order, order (Shu); class, rank (Chouli); *seriatim*, each in his place (Shu); by and by (Shu). Gl. 1248.

p. **dzio* / *ziwo* / s ü walk slowly (Meng); slow, by and by (Tso); gently (Meng); quiet (Chuang); loan for q. below (Tso). — q—r. *id.* place name (inscr. 223). r. is Chou III (inscr. 223).

s. **śid* / *śia* / s h ê trade on credit (Chouli). — t. vulgar variant of the preceding (Chouli).

u. **d'o* / *d'uo* / t'u path on bank of a canal (Chouli); paved path (Chouli). — v. *id.* road (Lie).

x. **d'o* / *d'uo* / t'u and **d'ā* / *d'a* / c h'a some kind of Sonchus or Lactuca (Shī); bitter (Shī); a kind of rush or reed (Shī); loan for **śio* / *śiwo* / s h u slowly (Chouli); a kind of jade tablet (Li).

y—z. **d'o* / *d'uo* / t'u a kind of tree (no early text ex.). z. is Yin bone (O 1017, name).

a'. **t'o* / *t'uo* / t'u a kind of precious stone (Ts'ieyün).

b'. **t'o* / *t'uo*, *t'uo* / t'u and **d'o* / *d'uo* / t u glutinous rice (Shī).

c'. **d'io* / *d'iwo* / c h'u coarse mat (Shī, here metaphor for an ugly-looking thing). Gl. 121.

d'. **d'o* / *d'uo* / t'u mire (Shī); to plaster (Shī); stop up (Tso); to soil (Chuang); road (Lunyü), cf. v. above.

83	予	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
84	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k		a	b		
𠂔	87	𠂔	𠂔	𠂔	𠂔	88	𠂔	𠂔	𠂔	89	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
a		a	b	c	d		a	b	c		a	b	c	d	e	
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
f	g	h	i	j	k	l	m	n	o	p						

83 a—b. **djo* / *iwo*: / y ü give (Shī); together with (Shī); loan for **djo* / *iwo* / y ü I, we (Shī), cf. 82 a. above. Gl. 247. b. is Yin bone (2,7: 9).

c—d. The reading of this is unknown; it seems to mean 'to run' (inscr. 329). It is adduced here in order to show the late Chou form of a. above; d. is Chou III/IV (inscr. 329).

e. **djo* / *iwo*: / y ü Shuowen says: elephant (no text); (elephant-like:) slow and deliberate (Lao); think beforehand, take precautions (Li); anticipate (Tso); loan for *id.* joy (Shī), happy (Shu); amusement, recreation (Meng); satisfied (Chuang).

f. **d'io* / *d'iwo*: / c h u shuttle (Shī); (shuttle-shaped:) tapering (Chouli); **d'io* / *dz'iwo*: / s h u oak (Chuang); **d'io* / *dz'iwo*: / s h u trough (Kuan).

g. **d'io* / *dz'iwo*: / s h u remove (Tso).

h. **dzio* / *ziwo*: / s ü walls running north and south at sides of the hall (of a palace); space or galleries close to such walls (Shu); school (Meng); loan for *id.* order (Tso); degrees (Tso); arrange in order (Shī); continue, succeed (Shī). Gl. 1075, 1082. — i. *id.* a kind of chestnut (Chuang).

j. **sio* / *siwo* / s h u and **d'io* / *dz'iwo*: / s h u to be remiss (Shī); relax, alleviate (Tso); to delay (Tso).

k. **sio* / *siwo* / s h u relax, slowly, leisurely, easy (Shī); lazy (Shu). Gl. 1911.

l. **d'id* / *ia*: / y e open country outside cities (Shī); rustic (Lunyü); **d'io* / *ziwo*: / s h u field hut (Kuots'ê). — m. variant of the preceding (open country) (Ch'uts'i). The graph has two 'trees' and 'earth'. — n—o. variant of the preceding (with the phonetic left out) (Lü). o. is Chou II (inscr. 139).

84 a—b. **d'io* / *d'iwo*: / c h u and **d'io* / *d'iwo* / c h'u space between gate and gate-screen (Li). b. is Yin bone (A 4: 33,6, sense here uncertain); loan for 45 n'. place (Kuoyü). The graph is a drawing.

c. **d'io* / *d'iwo*: / c h u to stand in attendance (Shī). — d. *id.* to stand (Ch'uts'i). — e. *id.* a kind of hemp (Shī). — f. *id.* lamb (Shī).

g—k. **tio* / *iwo*: / c h u to store, to heap (Kuliang). h. is Yin bone (A 4: 2,3), i. is Yin bone (B hia 18: 8), j. is Chou I (inscr. 58), k. is Chou I (inscr. 97).

85 a—b. **t'io* / *ts'iwo*: / c h'u dwell, stay (Shī); keep still (Shī); to place (Li); **t'io* / *ts'iwo*: / c h'u a place (Shī). b. is Chou II (inscr. 132). The graph has a man and a stool below, the rôle of the h u 'tiger' above is uncertain.

86 a. *t'io / t'wo: / c h'u pestle (Yi).

87 a—d. *t'io / t'wo: / c h'u begin, beginning (Shī). b. is Yin bone (A 5: 39,8, not very clearly drawn), c. is Yin (inscr. 25), d. is Chou I (inscr. 55). The graph has 'garment' and 'knife'.

88 a—c. *t'io / t'wo: / c h'u thorny tree, thorns (Shī); bushy, luxuriant (Shī); ample, rich (Shī); arrange in order (Shī); ferule (Li). Gl. 360. b. is Yin bone (O 1547, name), c. is Chou I (inscr. 69, name). The graph shows two trees, possibly 90 a. below is phonetic.

89 a. *zio / iwo: / y ü lift (only Han time text ex.). The archaic graph (as shown by c. and d. below) had four hands.

b—d. *zio / iwo: / y ü give (Shī), to, for (Shī); help (Meng); associate with (Shī); together with, and (Shī); stand up against (Lao); compared with (Li); hold with, approve of (Shī); *zio / iwo: / y ü participate in, be present at (Tso); loan for *zio / iwo: / y ü final interrogative particle (Lunyü); fine, abundant (sc. grain) (Shī); dignified (Lunyü). c. is Yin (inscr. 12), d. is Chou III/IV (inscr. 301). The meaning of the element in the middle is uncertain; d. is enlarged by 'mouth'.

e. *zio / iwo: / y ü final interrogative particle (Lü). — f. *id.* a kind of gem (Tso).

g—h. *zio / iwo: / y ü (Tsi yün; Kuangyün has, curiously, the reading 'qí) fat (no early text ex.). h. is Chou (inscr. 336, name).

i. *zio / iwo: / y ü to praise (Shī); *zio / iwo: / y ü praise, renown (Meng); joy (Shī). Gl. 449.

j. *zio / iwo: / y ü vehicle, carriage (Tso); carrier, carry on the shoulders (Tso); underlings, the crowd, many (Tso); k'ü a n-y ü (to sprout =) beginning (Shī). Gl. 328.

k. *zio / iwo: / y ü name of a bird (raven? crow?) (Shī).

l—m. *zio / iwo: / y ü falcon flag (Shī); bending upwards (hair curling) (Shī). m. is pre-Han (inscr. 443, name).

n. *dzio / zwo: / s ü and *zio / iwo: / y ü fine, good-tasting (sc. wine) (Shī).

o—p. *dzio / zwo: / s ü name of a fish (Shī). p. is Chou III/IV (inscr. 324).

90 a. *sio / siwo: / s h u foot (Ti tsī chī ap. Shuowen). The archaic graph was probably a drawing. — b—c. *id.* wide apart (Tso); distant (Shī); loose (not dense, sc. a stuff) (Li); take away, eliminate (Kuoyü); (not fine:) course (Shī); to separate (Meng); perforate (Li); penetrate, perspicacious (Li); engrave (Li); loan for d. (Chouli). — d. *id.* vegetable, grain (Li).

e. *sio / siwo: / s ü aid (Kuan); together, mutually (Shī); all (Shī); loan for *id.* linger (Shī); functionary (Chouli); butterfly (Chuang); wait for, expect (Shī). Gl. 298, 564, 719, 790, 1925.

f. *sio / siwo: / s ü to strain (spirits) (Shī); abundantly dripping (sc. dew) (Shī); abundant, flourishing (Shī). Gl. 298, 564. — g. *id.* grain ripe so as to drop its kernels (Li).

h. *sio / siwo: / s ü and *sio / siwo: / s h u sacrificial grain (Ch'uts'i).

i. *sio / siei: / s ü son-in-law (Tso). The Anc. Chin. reading *siei* is very enigmatic. The modern reading *s ü* agrees with that of the phonetic a. above, which rimes as *sio in the Shī, so our word here must reasonably have been *sio as well.

91 a—c. *sio / siwo: / s o (The Pek. reading *s o* is irregular, we should expect a *s h u* place (Shī); where, the place where (Shī); *quem, quam, quod* (Shī); *χio / χwo: / h ü quantity (Shu, in the phr. *n i e n h ü* number of years); loan for 60 i. *χo / χuo: / h u sound of hewing (Shī). Gl. 417, 1872. b. is Chou III/IV (inscr. 328), c. is Chou (inscr. 370). The graph has 'door' and 'axe'.

90	疋	疏	疎	蔬	胥	清	稽	精	堦	91	所	所	所	92	鼠
	a	b	c	d	e	f	g	h	i		a	b	c		a
癩	93	黍	𥽿	𥽿	祿	94	女	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦
		a	b	c	d		a	b	c	d	e	f	g	h	i
汝	𡚦	奴	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦
	j	k	l	m	n	o	p	q	r	s	t	u	v	x	y
怒	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦	95	巨	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦
	a'	b'	c'	d'	e'	f'		a	b	c	d	e	f	g	h
矩	𡚦	𡚦	𡚦	𡚦	𡚦	𡚦									
	j	k	l	m	n	o	p	q	r						

92 a. **śio* / *śiwo*: / s h u rat (Shī); loan for b. below (Shī). The original graph must have been a drawing. — b. *id.* hidden suffering (Shī). Gl. 529.

93 a—d. **śio* / *śiwo*: / s h u millet (Shī); loan for *id.* wine vessel (Lü). b. is Yin bone (A 3: 29,7), c. is Yin bone (A 4: 40,2) d. is Chou (inscr. 391). The graph is a drawing.

94 a—e. **nio* / *niwo*: / n ü woman, lady, girl (Shī); **nio* / *niwo*- / n ü give as wife (Shu). loan for j. 'you' (Shī). b. is Yin bone (A 1: 41,1 — mostly used in the sense of 母), c. is Yin (inscr. 1), d. is Chou I (inscr. 65, sense of j. 'you'), e. is Chou I (inscr. 70, sense of j. 'you'). The graph is a drawing.

f. **nio* / *niwo*: / n ü cakes (dumplings or threads) made of rice-flour and honey (Ch'uts'i). g—i. **nio* / *niwo*: / j u resemble, like, as if (Shī); if (Lunyü); accord with (Shu); as to (Lunyü); loan for *id.* go to (Tso); or (Lunyü); auxiliary = 而 (Shī). Gl. 217, 471, 536, 729, 1264. h. is Yin bone (E 72: 4), i. is Chou III/IV (inscr. 326).

j—k. **nio* / *niwo*: / j u name of a river (Shī); loan for *id.* you (Shu). k. is Yin bone (G 9: 2).

l—n. **no* / *nuo*: / n u slave (Lunyü). m. is Yin bone (A 5: 33,2), n. is pre-Han (inscr. 375).

o. **nio* / *niwo*: / j u wrapping silk band (Chouli). (The Mand. reading j u is irregular, we should expect a n ü).

p. **nio* / *niwo*: / n ü rags (Yi).

q. **nio* / *niwo*, *niwo*- / j u marsh (Shī).

r. **nio* / *niwo*: / j u madder plant (Shī); **nio* / *niwo*, *niwo*- / j u interlaced roots (Yi); loan for **nio* / *niwo*, *niwo*- / j u to swallow, eat (Shī); for **nio* / *niwo*: / j u putrid, rotten (Lü); soft (Ch'uts'i); for **nio* / *niwo*- / j u to deliberate, calculate, examine (Shī). Gl. 66, 456.

s. **nio* / *niwo*: / j u quail (Li).

t. **śnio* / *śiwo*: / s h u generous, indulgent (Lunyü); loyal (Tso).

u. **snio* / *siwo*: / s ü coarse raw silk, floss (Meng); loan for **tnio* / *tiwo*: / c h'u to season, to flavour (sc. the soup) (Li).

- v—x. **no* / *nuo* / *n u* wife and children (Shu). x. is Chou I (inscr. 100, graph slightly abbreviated). Gl. 1403. — y. *id.* store, treasury (only Han time text ex.); loan for *id.* tail (Tso); for v. above (Shī).
 z. **no* / *nuo*: / *n u* crossbow (Chouli).
 a'. **no* / *nuo*:, *nuo*- / *n u* anger, angry (Shī); violent, vigorous (Chuang).
 b', c'. **nā* / *na* / *n a* to handle (Ch'uts'i); take (Chuang).
 d'. **no* / *nuo*, *nuo*: / *n u* a kind of stone used for arrow-heads (Shu).
 e'. **no* / *nuo*, *nuo*- / *n u* and **nā* / *na* / *n a* cage (Ch'uts'i).
 f'. **no* / *nuo* / *n u* bad horse (Li).

- 95 a—b. **kīwo* / *kīu*: / *k ü* (same as c. below, hence the reading) carpenter's square (Kuan); loan for **g'io* / *g'īwo*: / *k ü* great (Meng). b. is Chou III/IV (inscr. 308, name). The graph is a drawing.
 c—d. **kīwo* / *kīu*: / *k ü* carpenter's square (Meng); rule, law (Lunyü); to mark, set a mark on (sc. a tree to be felled) (Chouli). d. is Chou (inscr. 347, name). — e. variant of the preceding (Ch'uts'i). — f. *id.* gutter (Chouli).
 g. **g'io* / *g'īwo* / *k'ü* canal (Li); loan for *id.* vast, spacious (Shī); tire of wheel (Chouli); shield (Kuoyü). — h. *id.* millipede (Chuang).
 i. **g'io* / *g'īwo*: / *k ü* oppose, ward off (Lunyü); **kīwo* / *kīu*: / *k ü* troops drawn up in squares (Tso).
 j. **g'io* / *g'īwo*: / *k ü* black millet (Shī). — k—m. same as the preceding (inscr. 86). l. is Chou I (inscr. 86), m. is Chou II (inscr. 155). — n. *id.* cakes (dumplings or threads) made of rice-flour and honey (Ch'uts'i). — o. *id.* plough (Kuan).
 p. **g'io* / *g'īwo*:, *g'īwo*- / *k ü* y u n g - *k ü* how, *num* (Chuang).
 q. **g'io* / *g'īwo*: / *k ü* spur (Tso); loan for *id.* to oppose, resist (Shī); distant from (Kuoyü); keep at a distance (Meng); come to, reach (Shu); leap (Tso). — r. *id.* hard iron (Sün); loan for a. 'great' (Li), for p. (Kuots'ê).

- 96 a—b. **kīwo* / *kīu*- / *k ü* Shuowen says: look to right and left, thus taking it to be the primary form of c. below (no text). b. is pre-Han (inscr. 442, name).
 c. **kīwo* / *kīu*- / *k ü* frightened glance (Li); anxious, careful (Shī); flurried (Shī); loan for **g'īwo* / *g'īu* / *k'ü* a kind of lance (Shu). Gl. 252, 1996.
 d. **g'īwo* / *g'īu* / *k'ü* street (Tso). — e—f. *id.* go (Ch'uts'i). f. is Chou II (inscr. 180, sense of i. below; rad. 156 instead of 157). — g. *id.* k'ü-y ü name of a bird (Tso).
 h. **g'īwo* / *g'īu* / *k'ü* and **g'īwo* / *g'īu*- / *k ü* lean, emaciated (Kuots'ê).
 i. **g'īwo* / *g'īu*- / *k ü* to fear (Shī).

- 97 a—g. **gīwo* / *jīu* / *y ü* to go, go to (Shī); to, in, at, on (Shī); an empty particle (Shī); loan for *id.* great (Li); enlarge (Shu); lips of a bell (Chouli); chant (Chouli); tranquil (Chouli); loan for t. (Shī); for p. (Chuang). Gl. 575, 1006. b. is Yin bone (A 1: 53,2), c. is Yin bone (B hia 43: 1), d. is Yin (inscr. 6), e. is Yin (inscr. 27), f. is Chou I (inscr. 56), g. is Chou I (inscr. 57).
 h. **gīwo* / *jīu*: / *y ü* eaves, sides of house under eaves (Shī); abode (Shī); (cover =) protect (Kuoyü); territory (Shī); boundary (Tso); the world (Shī-tsī); vast (Chuang). Gl. 499.
 i. **gīwo* / *jīu* / *y ü* bath tub (Li); big cup (Sün); loan for *id.* complacent, self-satisfied (Sün). — j. *id.* a kind of precious stone (Lie). — k—m. *id.* bowl (Hanfei); a formation of a hunting party (Tso). l. is Yin bone (A 1: 41,7, name), m. is Chou I (inscr. 65, name). — n. *id.* reed organ (Li).
 o. *gīwo* / *jīu*- / *y ü* Colocasia (Yili); loan for h. sheltered (Shī). Gl. 499.

96	目	瞿	瞿	瞿	瞿	瞿	瞿	瞿	瞿	97	于	于	于	于	于
	a	b	c	d	e	f	g	h	i		a	b	c	d	e
	于	于	宇	于	于	于	于	于	于	迂	于	于	于	于	于
	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t
	于	于	于	于	于	于	于	于	于	于	于	于	于	于	于
	v	x	y	z	a'	b'	c'	d'		a	b	c	d		a
	于	于	于	于	于	于	于	于	98	羽	羽	羽	羽	99	禹
	c	d	e	f	g		a	b	c	d	e				

p. *giwo* / *jiu* / y ü and *iwo* / *iu* / y ü bend, deflect (Shu); astray, far away from (Lunyü).
 q—s. *giwo* / *jiu* / y ü sacrifice with prayer for rain (Lunyü); r. is Yin bone (A 5: 39,6), s. is Chou I (inscr. 54, sense of a. above).

t. *xiwo* / *xiu* / h ü oh, alas, to sigh, grieve (Shī). — u. *id.* lift the eyes and regard (Yi). stare (Sün); pained (Shī). Gls. 244, 610. — v—x. *id.* great (Shī), x. is Chou III/IV (inscr. 311). Gl. 244.

y. *iwo* / *iu* / y ü bent, crooked (Chouli).

z. *wo* / *uo* / w u to plaster (Tso). — a'. *id.* to plaster (Lunyü).

b'—c'. *wo* / *uo* / w u impure (Tso), untidy (Shī); stagnant water (Tso); soak (Shī); low, mean (Tso); laborious service (Tso); debase, reduce, diminish (Li); *wd* / *wa* / w a impure, vile, mean (Meng); dig a hole in the ground (Li); loan for y. (Tso). Gls. 11, 554.

d'. *xiwo* / *xiu* / h ü ceremonial cap (Shī).

98 a—b. *giwo* / *jiu* / y ü feather, wing (Shī). b. is extracted from the archaic graph for 1124 below (inscr. 439). The graph is a drawing.

c. *xiwo* / *xiu* / h ü oak (Shī); loan for *id.* glad (Chuang). — d. *id.* self-asserting, energetic (Li); far-reaching (Li).

99 a—c. **giwo* / *jiu* / y ü Shuowen says: c h'u n g (insect or reptile), (no text); N. pr. (Shī); loan for 95 c. above (Chouli). b. is Chou II (inscr. 174, name), c. is Chou III (inscr. 229, name). — d. *id.* circumspect (Lie).

e. **kiwo* / *kju* / k ü a clan name (Shī). — f. *id.* carpenter's square (Chouli), s. w. a. 95 a. and c. above. — g. *id.* solitary (Shī).

100 a—e. **giwo* / *jiu* / y ü rain (Shī); **giwo* / *jiu* / y ü to rain upon (Shī). b. is Yin bone (A 1: 25,3), c. is Yin bone (A 2: 35,3), d. is pre-Han (inscr. 444, name), e. is Shou III/IV (inscr. 327). The graph is a drawing.

101 a—d. **piwo* / *pju* / f u man (Shī); loan for **b'wo* / *b'iu* / f u this, that (Shī); the one in question (Lunyü); as to (Tso); final particle (Lunyü). b. is Yin bone (A 5: 32,1), c. is Yin (inscr. 17), d. is Chou I (inscr. 65). The graph shows a man with a horizontal stroke (hair-pin?) on the head.

e. **piwo* / *pju* / f u axe (Li).

101	夫	夫	夫	夫	夫	夫	夫	夫	102	父	父	父	父	父	父
	a	b	c	d	e	f	g	h		a	b	c	d	e	f
	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔		𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	g	h	i	j	k	l	m	n		o	p	q	r	s	t
	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔		𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	x	y	z	a'	b'	c'	d'	e'		f'	g'	h'	i'	j'	k'
	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔		𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	n'	o'	p'	q'	r'	s'	t'	u'		v'	x'	y'	z'		

f. **b'wo / b'iu / fu* to support, assist (Lunyü); loan for *id.* to crawl (Li, then also read **p'wo / p'uo / p'u*); first syllable in various names of plants etc. (Shī etc.); **piwo / p'iu / fu* breadth of 4 fingers (Li). Gl. 98.

g. **b'wo / b'iu / fu* a kind of tree (Kuan). — h. *id.* fu - j u n g lotus (Ch'uts'i).

102 a—e. **b'wo / b'iu / fu* father (Shī); old man (Tso); **piwo / p'iu / fu* honorific second part of personal name e. g. Kia-fu (Shī). b. is Yin bone (A 1: 24,5), c. is Yin (inscr. 2), d. is Chou I (inscr. 54), e. is Chou II (inscr. 139). The graph has a hand holding an ancestral tablet (? cf. 主 'ancestral tablet', which has the same top element).

f.—g. **b'wo / b'iu / fu* cooking-pot (Shī); a measure (Lunyü), g. is Chou IV (inscr. 290, rad. 121 instead of rad. 167).

h—i. **piwo / p'iu / fu* axe (Shī). S. w. a. 101 e. above; i. is pre-Han (inscr. 417).

j—l. **pwo / puo- / pu* cloth (Shī); currency (money) (Chouli); loan for *id.* spread out (a mat) (Li); display (Tso); announce (Tso); disperse (Tso). k. is Chou I (inscr. 91), l. is Chou I (inscr. 131 a). The modern graph is distorted so as to obscure the fact that a. above is phonetic.

m. **p'wo / p'uo- / p'u* fear (Chuang).

n—q. **piwo / p'iu / fu* honorific second part of personal name, e. g. Ki-fu (Shī); name (Li) (this is s. w. a. 102 a. above in its 2nd reading); great (Shī); to begin (Chouli). Gl. 464, 678. o. is Yin bone (A 2: 8, 4; possibly sense of z. below), p. is pre-Han (inscr. 440, name), q. is Chou III/IV (inscr. 303, name). The explanation of this graph is very obscure. Some archaic forms, e. g. x., m'. below, clearly have 用 as radical and a. above as phonetic. But other forms, e. g. o., p., a', b', r', seem rather to be a drawing of a plant growing from a field (the primary form of z. below?). Something between these two extremes are forms like q., s', and z'.

r. **piwo / p'iu / fu* dried meat (Shī). — s. *id.* an auspicious plant (Shuowen, no early text ex.); loan for n'. reed (Ch'uts'i). — t. *id.* embroidered with axe figures (Shī). Gl. 1321.

u. **piwo / p'iu, p'iu, p'iu / fu* a kind of ritual vessel (Yili).

v—x. **b'wo / b'iu / fu* protecting boards on sides of carriage (Shī); protect, help (Shī); bones of upper jaw (Yi). x. is Chou II (inscr. 156, name). Gl. 544. — y. *id.* a measure (Chouli), cf. f. above.

z—b'. **pwo / puo-, puo- / pu* vegetable garden (Shī); park (Shī); gardener (Lunyü). Gl. 464. a'. is Yin (inscr. 21), b. is Chou I/II (inscr. 211).

- c'. **pwo* / *puo* / p u supplement, mend, repair (Shī); assist (Chouli).
 d'. **pwo* / *puo* / p u escape (Shu). — e'. *id.* eat (Meng); meal in the afternoon (Lü).
 f'. **p'wo* / *p'uo* / p'u river bank (Shī).
 g'. **p'wo* / *p'uo* / p'u and **p'iuo* / *p'iu* / f u suffering, exhausted, disabled (Shī). —
 h'. *id.* (both readings) spread out, extensively (Shī); loan for g'. suffer (Shī), harass (Shī). Gl. 564, 1037.
 i'. **b'wo* / *b'uo* / p u have food in the mouth (Chuang). — j'. *id.* seize (Tso).
 k'. **b'wo* / *b'uo* / p'u a big drinking-bout (only Han time text ex.); loan for **b'wo* / *b'uo* / p u a malevolent and noxious deity (Chouli).
 l'—m'. **b'wo* / *b'uo* / p'u and **b'iuo* / *b'iu* / f u crawl (Shī). m. is Chou I (inscr. 65, sense of t'). Gl. 98.
 n'. **b'wo* / *b'uo* / p'u rush, reed (Shī); willow (Shī); loan for l'. (Tso). — o'. variant of the preceding (Sün).
 p'—s'. **p'iuo* / *p'iu* / f u diffuse, extend, spread out (Yi). r. is Chou II (inscr. 148), s'. is Chou II (inscr. 180). — t'. *id.* spread out widely, wide (Shī); extensively (Shu); arrange (Shī); set forth (Shī); publish (Shu). Gl. 1037, 1890.
 u'. **piwo* / *piu* / f u assist, assistant (Shī); teacher, instruct (Tso); **b'iuo* / *b'iu* / f u attach, apply (Tso); reach to, come to (Shī); close to, approach (Tso); loan for t'. extensively (Shī, one version). Gl. 1011.
 v'. **b'iuo* / *b'iu* / f u a kind of tree (Lü).
 x'. **b'iuo* / *b'iu* / f u money contribution to cost of burying (Tso).
 y'—z'. **p'wo* / *p'uo* / p'u name of a fish (inscr. 324). z. is Chou III/IV (inscr. 324).

103 a—f. **miwo* / *miu* / w u not have (Shī); not, no (Shī), don't (Shī). b. is Yin bone (A 6: 21,1), c. is Yin bone (A 3: 20,4), d. is Yin (inscr. 49), e. is Chou I (inscr. 63), f. is Chou II (inscr. 140). The graph is the primary form of g. below, 'to dance', being a drawing of a man with dancing plumes in the hands.

- g. **miwo* / *miu* / w u make postures to music, dance (Shī); loan for *id.* upper surface of a bell (Chouli). — h. variant of the preceding (Chuang). — i. *id.* big house (Kuan); loan for *id.* luxuriant (Shu).
 j. **miwo* / *miu* / w u and **χmwo* / *χuo* / h u taken aback, stupefied (Lunyü); loan for *id.* great (Shī).
 k. **miwo* / *miu* / w u jar (Li).
 l. **miwo* / *miu* / w u overgrown with weeds (Meng). — m. *id.* induce, advise (Kuan).
 n. **χmwo* / *χuo* / h u cover (Li); loan for *id.* great (Shī, one version); arrogant (Li).
 o. **χmwo* / *χuo* / h u and **χmiwo* / *χiu* / h ü and *miwo* / *miu* / w u big slice of dried meat (Li); loan for *miwo* / *miu* / w u big, important (Shī); numerous (Shī); rich, beautiful (Shī); cf. i. above. Gl. 580.
 p. **p'iuo* / *p'iu* / f u lay the hand on (Li); soothe, pacify (Tso); stabilize (Tso); accommodate oneself to (Shu); hold (Li); manage (Shu). Gl. 1685, 1760.
 q—r. **χmio* / *χiwo* / h ü place name (inscr. 294), a state in the classics called 許 *χio* / *χiwo* / h ü. The alternative graphs evidently indicate alternative readings. r. is Chou III/IV (inscr. 294).

- 104 a—e. **miwo* / *miu* / w u martial, military (Shī); loan for *id.* foot-print (Shī); a rolled-up cap (Li). b. is Yin bone (A 1: 20,7), c. is Yin (inscr. 32), d. is Chou I (inscr. 75), e. is Chou I (inscr. 65). The graph has 'foot' and 'dagger-axe'. — f. *id.* parrot (Li).
 g—h. **piwo* / *piu* / f u tax, to tax (Shu); contribution (Tso); give, distribute (Shī); loan for *id.* ballad, to chant (Tso). h. is Chou II (inscr. 180).

103	無	𠄎	𠄎	𠄎	𠄎	舞	舞	無	無	無	無	無	無	無	無	無	無	無	無
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o				
撫	無	𠄎	104	武	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	105	巫	誣	106
p	q	r		a	b	c	d	e	f	g	h					a	b		
无	107	毋	108	句	𠄎	鉤	狗	苟	耆	耆	苟	雉	句	敏	狗				
a		a		a	b	c	d	e	f	g	h	i	j	k	l				
詢	詢	拘	拘	拘	拘	拘	拘	拘	拘	拘	拘	拘	拘	拘	拘	拘	拘	拘	拘
m	n	o	p	q	r	s	t	u	v	x	y	z	a'	b'	c'				

105 a. **mīwo* / *mīu* / wu magician (Lunyü). The Seal has kung 'work' and 'man' doubled. — b. *id.* deceive (Lunyü); slander, accuse falsely (Tso); to err (Li).

106 a. **mīwo* / *mīu* / wu not have, not (Yi).

107 a. **mīwo* / *mīu* / wu do not (Shī); not (Tso); ? / *mīzu* / mou mou-tuei name of a kind of ritual cap (Li) (sometimes written with 947 a. instead).

108 a—b. **ku* / *kzu* / kou hook, hooked (Li); curved (Shī); **kīu* / *kīu* / k'ü a phrase (only Han time text examples); loan for u. (Chouli). b. is Chou II (inscr. 143, name). The graph has 'mouth' and two hooks gripping each other. Gl. 883.

c. **ku* / *kzu* / kou hook (Shī); belt-hook (Tso); to hook (Tso); elicit (Yi); crooked (Kuots'ê). Gl. 843.

d. **ku* / *kzu* / kou dog (Tso). — e. *id.* trap or basket for catching fish (Shī). — f—g. *id.* wizened face of old age, old (Shī). g. is Chou II (inscr. 133). — h. *id.* Shuowen says: a herb (no text); loan for *id.* carelessly, lightly (Tso); it does not matter (Shī); really (Li), if really, if only (Shī). Gl. 307, 953.

i. **ku* / *kzu* / kou the crowing of the pheasant (Shī).

j. **k'u* / *k'zu* / k'o u stupid (Ch'uts'i).

k. **k'u* / *k'zu* / k'o u beat (Chouli).

l. **k'u* / *k'zu* / k'o u slit, indentation in garment (Yili).

m. **g'u* / *γzu* / hou and *χu* / *χzu* / hou revile, insult, disgrace (Tso).

n. *χu* / *χzu* / hou ant (Lü).

o. **kīu* / *kīu* / k'ü a kind of tree (Legge etc. say: Hovenia Dulcis) (Shī); **ku* / *kzu* / kou crooked wood (Sün).

p. **kīu* / *kīu* / k'ü grasp, seize (Shu); **ku* / *kzu* / kou to cover (Li), receive (Li); loan for a. 'hooked' above (Sün); **g'īu* / *g'īu* / k'ü chu-k'ü stump of a tree (Chuang).

q. **kīu* / *kīu* / k'ü crooked spine (Chuang).

r—s. **kīu* / *kīu* / k'ü colt, young horse (Shī). s. is Chou II (inscr. 133, name).

t. **g'īu* / *g'īu* / k'ü toil (Shī); recompense for toil (Li). Gl. 86. — u. *id.* cord ornamenting nose of shoe (Li). — v. *id.* bent part of a slice of dried meat (Li); loan for *id.* far (Kuan); loan for x. (Tso). — x. *id.* curved exterior part of a yoke, gripping over the neck of the horse (Tso); loan for t. (Sün). — y. *id.* name of a bird (Tso, one version); k'ü - to name of an insect (Chuang; perhaps: »what the k'ü bird picks«).

109	葦	𦵏	𦵐	𦵑	𦵒	𦵓	𦵔	𦵕	𦵖	𦵗	𦵘	𦵙	𦵚	𦵛	𦵜
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
110	口	𠵀	𠵁	𠵂	𠵃	𠵄		𠵅	𠵆		𠵇	𠵈	𠵉	𠵊	𠵋
	a	b	c	d	e	f		a	b		a	b	c	d	e
詒	𠵌	113	𠵍	𠵎	𠵏	𠵐	𠵑	𠵒	𠵓	𠵔	𠵕	𠵖	𠵗	114	𠵘
f	g		a	b	c	d	e	f	g	h	i	j		a	b
𠵙	𠵚	115	𠵛	𠵜	𠵝	𠵞	116	𠵟	𠵠	117	𠵡				
c	d		a	b	c		a	b		a					

z. **k'iu* / *k'iu*: / *k'ü* and *k'u* / *k'au*: / *k'o* u dexterous, skilful, fabricate (Yi Chou shu).

a'. **χiu* / *χiu*, *χiu*- / *h ü* exhale, breathe on (Lao); cry out (Kuots'ê); spit out (Chuang).

b'. **χiu* / *χiu*: / *h ü* merry (Lü).

c'. **χiu* / *χiu*: / *h ü* warm, heat (Li). Gl. 92.

109 a—d. **ku* / *kau*- / *k o u* chung - *k o u* inner chamber (Shī; sense: trellis-work?).

Gl. 130. b. is Yin bone (E 77: 1, sense of l. below), c. is Chou (inscr. 383, sense of e. below), d. is pre-Han (inscr. 413, name). The fundamental sense of this word stem **ku* here seems to be 'intertwine, interlacery, trellis-work, connect, cross', and all the words a, e, f, g, h, i. are of the same stem. Etymologically the same word is 108 e. of last group: 'basket for catching fish', being made of interlaced bamboo strips, the word meaning really 'interlacery'. Our graph here shows such an 'interlacery' fish-trap. — e. *id.* second marriage (Yi); favour (Shī). Gl. 362. — f. *id.* to cross, join (as weapons in fighting) (Meng). — g. *id.* fabricate, build (Shu); unite (Yi); come in contact with (Shī); come in conflict with (Shī); to plot against (Tso).

h. **ku* / *kau* / *k o u* drain, irrigation canal (Lunyü); moat (Li). — i. *id.* bamboo cage (Ch'uts'i).

j. **ku* / *kau*- / *k o u* come across, meet with (Shī); loan for 112 c. (Shī, certain versions). Gl. 242. — k. *id.* to present, give (Kuots'ê). — l—o. *id.* meet with (cf. j. above) (Shu). loan for 112 c. (Shī, certain versions). Gl. 242. m. is Yin bone (A 1: 2,6), n. is Yin (inscr. 32), o. is Chou I (inscr. 77).

110 a—c. **k'u* / *k'au*: / *k' o u* mouth (Shī). b. is Yin bone (O 220, name?) c. is extracted from the Archaic graph for 575 l. (inscr. 54, Chou I). The graph is a drawing.

d. **k'u* / *k'au*: / *k'au*- / *k' o u* strike (Lunyü); attack, set to work upon (Lunyü). — e. *id.* strike (Meng); lay hold of (Tso).

f. **k'u* / *k'au*: / *k' o u* beat on some metal object, make a noise (Kuoyü).

111 a—b. **k'u* / *k'au*- / *k' o u* to rob (Shu); robber (Shī); invader (Tso); bandit (Tso). b. is Chou II (inscr. 132). The graph has 'roof' and 'beat' and 'head'.

112 a—b. **g'u* / *γau*: / *γau*- / *h o u* sovereign, lord (Shī); queen (Tso); loan for 後 (Li). b. is Yin bone (M 351). Explanation of graph uncertain, cf. 972 a.

- c. *g'u / γəu- / h o u carefree and happy (Shī). Gl. 242.
 d. *ku / kəu- / k o u filth (Shī). Gl. 130.
 e. *ku / kəu- / k o u to meet (Yi); good (Kuan).
 f. *ku / kəu- / k o u and *k'u / k'əu- / k'o u and *χu / χəu- / h o u revile, disgrace (Tso).
 g. *χu / χəu-; χəu- / h o u disgrace, insult (Ta Tai li).
- 113 a—d. *g'u / γəu / h o u target (Shī); (skilled archer, chief:) feudatory prince (Shī); princely (Shī); loan for *id.* a particle (Shī); implore (Chouli). Gl. 760, 784, 857. b. is Yin bone (A 2: 28,2) c. is Yin (inscr. 9), d. is Chou I (inscr. 60). The graph has 'arrow' and a roof with only one side-wall, cf. 807 f. archery hall.
 e. *g'u / γəu- / h o u be on the look-out for, watch (Tso); receive, escort, attend, wait upon (Shī).
 f. *g'u / γəu / h o u throat (Shī). — g. *id.* monkey (Chuang). — h. *id.* Shuowen says: root of a feather (no text); loan for i. below (Yili).
 i. *g'u / γəu, γəu- / h o u arrow with metal point (Shī).
 j. *g'u / γəu / h o u dried food, provisions (Shī).
- 114 a—d. *g'u / γəu- / h o u thick (Shī); ample (Lao); generous (Li). b. is Yin bone (P 211), c. is Chou I (inscr. 93), d. is Chou II (inscr. 152).
- 115 a—c. *g'u / γəu- / h o u behind, after (Shī); follow (Tso); to place after (Lunyü); descendants (Shī); successor (Tso). b. is Chou I (inscr. 69), c. is Chou I (inscr. 94).
- 116 a. *tu / təu- / t o u bushel, a measure (Shī); ladle (Shī); name of a constellation (Shī); *t'iu / t'iu- / c h u ladle (Chouli). — b. variant of the preceding: 'ladle' (Li).
- 118 a—c. *d'u / d'əu- / t o u a ritual vessel (Shī); loan for *id.* bean (Li); loan for 116 a. above (Chouli). b. is Chou II (inscr. 138, name), c. is Chou II (inscr. 147, name). The graph is a drawing. — d. *id.* neck (Tso).
 e. *d'u / d'əu / t'o u head (Tso).
 f. *d'iu / d'iu- / s h u robe made of poor cloth (Lie). — g. *id.* attendant, young man (Tso).
- 119 a—c. *tsu / tsəu- / t s o u run, hurry (Shī); go (Yili). b. is Chou I (inscr. 63), c. is Chou I (inscr. 65). The graph has 'man' and 'walk', or 'man' and 'foot'.
- 120 a. *lu / ləu- / l o u to leak (Tso); secluded northwestern corner of the house (Shī). Gl. 956. Shuowen has a »primary» form without 'water' at the left (no text).
- 121 a—c. *g'iu / g'iu- / k ü provide, arrange (Tso); to hoard (Shu); implement (Tso); complete (Shī); loan for d. (Shī). b. is Chou II (inscr. 132), c. is Chou II (inscr. 145). The graph has 'two hands' and 'cowry'.
 d. *k'iu / k'iu / k ü both, all, together (Tso).
 e. *k'iu / k'iu- / k ü Hovenia dulcis (Li); a kind of tray or stand for dishes (Li).
- 122 a—b. *k'iu / k'iu / k'ü conceal (Sün); loan for *id.* class, classify (Lunyü); division (Shu); area (Huainan); small (Tso); content, happy (Tso); *u / 'əu / o u conceal (Tso); loan for *id.* a measure (Tso); loan for *ku / kəu / k o u crooked (Li). b. is Chou I (inscr. 67). The graph shows objects stored in a receptacle.
 c. *k'iu / k'iu, k'iu- / k'ü drive (horses) forward (Shī); gallop, hasten (Tso); drive out, expel (Tso). — d—f. variant of the preceding (Chouli). e. is Chou II (inscr. 182), f. is Chou III/IV (inscr. 323). — g. *id.* body, person (Meng).

118	豆	豆	豆	脰	頭	短	豎	119	走	走	走	120	漏	121	貝
	a	b	c	d	e	f	g		a	b	c		a		a
	貝	貝	俱	棋	122	區	區	驅	歐	歐	歐	軀	軀	嘔	歐
	b	c	d	e		a	b	c	d	e	f	g	h	i	j
	頤	謳	謳	謳	謳	謳	謳	123	婁	婁	腰	樓	樓	樓	樓
	l	m	n	o	p	q	r		a	b	c	d	e	f	g
	樓	樓	樓	樓	樓	樓	樓		婁	婁	樓	樓	樓	樓	樓
	i	j	k	l	m	n	o	p	q	r					

- h. *k'u / k'zu / k'ou and *k'iu / k'iu / k'ü pull up (as a dress) (Li).
 i. *u / 'zu: / o u vomit (Tso); *u / 'zu / o u babble (as a child) (Sün).
 j. *u / 'zu: / o u beat (Lü).
 k. *u / 'zu- / o u to steep, soak (Shī); loan for *u / 'zu / o u sea-gull (Lie).
 l. *u / 'zu / o u bowl (Sün). — m. id. sing (Meng).
 n. *iu / 'iu: / y ü bend the body (Tso); humpback (Li).
 o. *iu / 'iu:, 'iu- / y ü to warm with the body (as a mother a child) (Li).
 p. *iu / 'iu- / y ü and *k'iu / k'iu / k'ü satiated (Shī). (written w. Rad. 164 in Ode 164, Han version, Gl. 414).
 q. *t'iu / ts'iu / ch'u pivot (Yi), *u / 'zu / o u a kind of thorny elm (Shī) (the dictionaries all read ch'u in this sense as well, but both Ts'ieyün and Shiwen read o u).
 r. *t'iu / t'iu / ch'u wild cat (Lie).

- 123 a. *gliu / liu / lü drag, trail (Shī); loan for *gliu / liu: / lü bind (Kungyang); connect (Chuang); for *glu / lzu / lo u empty (Shī); name of a constellation (Li); in heat (sc. swine) (Tso); for *glu / lzu, lzu: / lo u mound, hillock (Tso). Gl. 289, 557.
 b. *gliu / liu: / lü and *glu / lzu / lo u bend (Sün), bend the body, hunchbacked (Tso).
 c. *gliu / liu / lü and *glu / lzu / lo u a sacrifice in the 2nd or 8th month (Hanfei). —
 d. id. (both readings) drag away (Meng).
 e. *gliu / liu, liu: / lü and *glu / lzu / lo u a kind of Artemisia (Shī).
 f. *gliu / liu- / lü frequently, constantly, to repeat (Shī). Gl. 796.
 g. *gliu / liu / lü k ü - lü hunchbacked (Lie).
 h. *gliu / liu: / lü thread (Meng).
 i. *glu / lzu / lo u and *gliu / liu- / lü and *kliu / kiu- / k ü a kind of shoe (Chouli).
 j. *glu / lzu: / lo u mound (Mo).
 k. *glu / lzu / lo u several-storeyed building (Meng). — l. id. mole-cricket (Chuang); frog (Li); foul-smelling (Chouli; acc. to some comm.: *glu / lzu- / lo u internal sickness).
 m. *glu / lzu- / lo u carve, engrave (Shī); (carving metal:) hard metal (Shu).
 n. *glu / lzu / lo u skull (Chuang).
 o. *gliu / g'iu: / k ü straitened, in want (Shī). — p. variant of the preceding (Shī ap. Shuowen).
 q. *kliu / kiu- / k ü sandal, shoe (Shī).

124	禺	禺	禺	禺	禺	禺	禺	禺	禺	禺	禺	禺	禺	禺	禺	禺	禺
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o		
顯	125	俞	俞	俞	俞	俞	俞	俞	俞	俞	俞	俞	俞	俞	俞	俞	俞
p		a	b	c	d	e	f	g	h	i	j	k	l	m	n		
逾	逾	逾	逾	逾	逾	逾	逾	逾	逾	逾	逾	逾	逾	逾	逾	逾	逾
o		p	q	r	s	t	u	v	a	b	c	d	e	f	g		
127	壹	壹	壹	壹	壹	壹	壹	壹	壹	壹	壹	壹	壹	壹	壹	壹	壹
	a	b	c	d	e	f	g	h	i	j	k	l	m	n			

r. **sliu / s̄iu-* / s h u number (Yi); degree (Li); rule, norm (Li); method, art (Meng); some, several (Lunyü); **sliu / s̄iu-* / s h u to count, calculate (Shī); (tell the faults of:) reprimand (Tso). The same character is applied, because of sense affinity, to another word **suk / s̄dk* / s h u o a number of times, frequently (Lunyü), see 1207 s. below.

124 a—b. **ngiu / nḡiu-* / y ü monkey (Li, as part of a N. Pr.); loan for **ngiu / nḡiu* / y ü a kind of fish (Yi Chou shu); loan for i. (Kuan), for o. (Kuan). b. is Chou III (inscr. 237, probably sense of g. below). The original graph must have been a drawing.

c—e. **ngiu / nḡiu-* / y ü lodge (Meng); give a place in (Tso); entrust to (Tso). d. is Chou I/II (inscr. 206, name), e. is Chou III/IV (inscr. 332).

f. **ngiu / nḡiu* / y ü corner or bend of a hill (Meng). — g. *id.* ignorant, stupid (Lunyü).

h. **ngiu / nḡiu-* / y ü meet with (Shī); loan for g. (Shī, Shu); Gl. 605, 1469.

i. **ngiu / nḡiu* / y ü angle, corner (Shī); loan for n. counterpart (Shī); Gl. 946.

j, k. **ngiu / nḡiu* / y ü and **ngu / nḡu-* / o u clavicle (Yili).

l. **ngiu / nḡiu* / y ü and **ngu / nḡu-* / o u (uneven teeth:) uneven, irregular (sc. spokes in wheel) (Chouli).

m. **ngiu / nḡiu* / y ü and **ngiung / nḡiwong* / y u n g and **ngu / nḡu-* / o u respond in singing (Chuang).

n. **ngu / nḡu-* / o u pair, double (Li); a mate, be a mate to (Shu); match, vis-à-vis (Tso); (the double of a person:) statue (Huainan); loan for **ngu / nḡu-* / o u luck, unexpected (Lie).

o. **ngu / nḡu-* / o u two ploughers working together (Shī); a pair (Tso).

p. **ngiung / nḡiwong* / y u n g great (Shī); dignified (Shī). Gl. 914.

125 a—b. **diu / iu-* / y ü yes, agree (Shu); satisfied, at ease (Chuang); loan for f. (Lü), for o. (Sün). b. is Chou II (inscr. 172, name).

c. **diu / iu-* / y ü understand (Lunyü); instruct, enlighten (Lunyü); metaphor, instructive example (Meng).

d—e. **diu / iu-* / y ü increase, proceed (Shī); all the more (Tso); surpass (Lunyü); convalesce (Meng); loan for f. (Sün). e. is Chou II/III (inscr. 251, name). Gl. 530.

f. **diu / iu-* / y ü pleasant, enjoy (Shī); loan for u. negligent (Chouli). — g. *id.* elm (Shī).

—h. *id.* change (Shī); loan for o. (Tso). — i. *id.* a kind of precious stone (Li).

j. **diu / iu-* / y ü sickness, suffering (Shī); convalesce (Han time ex.).

k. **diu / iu-* / y ü sheep (Lie); goodness (Tso).

1. **dʒu / iu, iu- / y ü* look for, desire (Tso).
- m. **dʒu / iu- / y ü* instruct, proclaim (Li); understand (Kuots'ê); cf. c. above.
- n. **dʒu / iu / y ü* leap or pass over (Shī); transgress (Lunyü). — o. *id.* transgress (Shu); pass over to (Shu).
- p. **dʒu / iu / y ü* and **d'u / d'zu: / t'o u* pull towards oneself, scoop out (as a mortar) (Shī, one version, but probably faulty). Gl. 876. Loan for 1144 m. pheasant (Li); for 126 a. (Chuang).
- q. **dʒu / iu / y ü* and **d'u / d'zu / t'u* opening, small gate (Lunyü).
- r. **dʒu / iu / y ü* and **d'iu / dz'iu / c h'u* snail (Yili).
- s. **sʒu / sʒu / s h u* to transport, convey, contribute (Tso); transmit (Shu); tilt, overturn (Shī); (transport away:) squander, exhaust (Tso); to ruin (Ch'unts'iu). Gl. 2070.
- t. **d'u / d'zu / t'o u* a kind of song (Ch'uts'i).
- u. **t'u / t'zu / t'o u* steal (Kuan); reckless, careless (Li); rude (Tso); mean (Lunyü). — v. *id.* to slight, despise (Tso); loan for f. above (Lü).

- 126 a. **d̥iu* / *iu* / y ü pull, drag (Chouli); s ü - y ü a short while (Li).
 b. **d̥iu* / *iw* / y ü stacks in the field (Shī); a measure of capacity (Lunyü). — c. *id.* a measure (Chouli), s. w. a. the preceding. — d. *id.* a kind of Catalpa tree (Shī).
 e. **d̥iu* / *iu* / y ü fat on belly (Li); intestines (Li); fat (Kuots'ê). — f. *id.* flatter (Meng).
 g. **d̥iu* / *iw* / y ü a measure (Chuang), see b. and c. above.

- 127 a—d. **tju* / *ṭju*- / c h u post or stand on which to suspend musical instruments (inscr. 293). b. is Yin bone (A 5: 2,7), c. is Yin bone (I 25: 12), d. is Chou IV (inscr. 293). The graph is a drawing.
- e—g. **d'ju* / *ḑju*- / s h u to stand, be in attendance (inscr. E 172: 4). f. is Yin bone (E 172: 4), g. is Yin bone (A 7: 5,1). In the Yin bone inscriptions, this is the regular graph corresponding to the later 𠂔 'attendant'. Sometimes, as in inscr. A 7: 5,1, instead of the standing man there is a kneeling woman: servant girl. — h—i. *id.* raise, put up so as to stand (only Han time text examples). i. is Chou (inscr. 385, name).
- j—l. **d'ju* / *ḑju*- / s h u tree (Tso); **d'ju* / *ḑju*- / s h u to plant (Shi); placed upright (Shi); establish (Tso). k. is Yin bone (A 2: 7,6), l. is Chou III/IV (inscr. 328).
- m. **d'ju* / *ḑju*- / c h'u kitchen (Meng). — n. *id.* c h ī - c h'u walk hesitatingly (Shi). GL 116.

- 128 a—c. **t̃iu* / *t̃iu* / *ch u* red (Shī); loan for *id.* *ch u - j u* dwarf (Tso). b. is Yin bone (B shang 12: 8, name?), c. is Chou I (inscr. 86). The graph shows a 'tree' with the stem marked by a stroke or a dot: a tree from the stem of which is drawn some red pigment. — d. *id.* dwarf (Li). — e. *id.* pearl (Shu).
- f. **t̃iu* / *t̃iu* / *ch u* tree root (Yi); tree stem (Hanfei). — g. *id.* spider (Kuanyin). — h—j. variant of the preceding (Shuowen). i. is Chou III (inscr. 217, sense of m. below), j. is Chou III (inscr. 218, sense of m.).
- k. **t̃iu* / *t̃iu* / *ch u* reprove (Lunyü); punish (Tso), kill (Tso). — 1. *id.* jump forward (Tso). — m—o. *id.* place name (Tso). n. is Chou IV (inscr. 282), o. is Chou II/III (inscr. 248, rad. 79 instead of 163).
- p—q. **t̃iu* / *t̃iu* / *ch'u* beautiful, fine (Shī); compliant (Shī); soft, mild (Chuang). Gl. 144. q. is Chou II/III (inscr. 248, name). — r. same as a. above (Sün), same as p. above (Shī ap. Shuowen).
- s. **d̃iu* / *z̃iu* / *sh u* to die, kill (Chuang); cut off (Tso); loan for *id.* different (Yi); strongly, very (Shī). — t. *id.* 24th part of an ounce liang (Li).
- u. **tu* / *tu* - / *tou* and? / *t̃iu* - / *chou* beak (Shī).

128	朱	𣎵	𣎵	侏	珠	株	蛛	龜	𣎵	𣎵	誅	跣	邾	𣎵	𣎵
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
	姝	𣎵	𣎵	殊	銖	珠	129	主	𣎵	注	註	拄	鉅	住	柱
	p	q	r	s	t	u		a	b	c	d	e	f	g	h
130	𣎵	𣎵	投	131	取	𣎵	𣎵	𣎵	娶	𣎵	趣	𣎵	𣎵	𣎵	聚
	a	b	c		a	b	c	d	e	f	g	h	i	j	k
	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	132	𣎵	𣎵	趨	離	鵲	𣎵	𣎵	𣎵
	l	m	n	o	p	q		a	b	c	d	e	f	g	h

129 a. **t̃iu / ts̃iu:* / c h u master, lord, host (Shī); princess (Kuoyü); ancestral tablet (Chouli); govern (Li); principal, count as principal (Lunyü). Shuowen says: the wick of a lamp, taking it to be the primary form of a word 炷, which, however, is known only from Han time. Possibly the graph is a drawing of an ancestral tablet on a stand (?), cf. 102 a—d).

b. *t̃iu / ts̃iu-* / c h u net (Kuoyü).

c. *t̃iu / ts̃iu-* / c h u and **t̃iu / t̃iu-* / c h u to conduct water (Shī); be led to, flow to (Shī); to apply (Tso); be touched by (Chuang); bring together (Chouli); loan for 128 u. above (Chouli). — d. *id.* (both readings) to record (Kuliang).

e. **t̃iu / t̃iu:* / c h u to prop up, to support (Kuots'ê).

f. **t̃iu / t̃iu-* / c h u mineral (Kuan).

g. **d'iu / d'iu-* / c h u to stop (Lie).

h. **d'iu / d'iu:* / c h u pillar (Yili), a stay (Li).

i. **t'u / t'qu:* / t'o u yellow (Kuliang).

130 a—b. **d̃iu / z̃iu* / s h u baton, a kind of lance (Shī). b. is Chou II (inscr. 136). The graph shows a hand holding a baton.

c. **d'u / d'qu* / t'o u to throw (Shu); to throw to, to present (Shī); throw out, eject (Shī); to reject, relegate (Li); Gl. 600.

131 a—d. **ts'iu / ts'iu:* / t s'ü an **ts'u / ts'qu:* / t s'o u take (Shī); **ts'iu / ts'iu-* / t s'ü take wife (Shī). b. is Yin bone (A 1: 9,7), c. is Yin bone (A 4: 26,1), d. is Chou II (inscr. 180). The graph has 'hand' and 'ear'.

e—f. **ts'iu / ts'iu-* / t s'ü take wife (Meng). f. is Yin bone (D 7).

g—h. **ts'iu / ts'iu-* / t s'ü hasten to (Shī); **ts'u / ts'qu:* / t s'o u (cause to run:) t s'o u - m a manager of horses (Shī). Because of this sense 'urge on to run' it is also loan for 1219 d. 促 (Li). h. is Chou III/IV (inscr. 308, sense of a. above).

i. **tsiu / ts̃iu* / t s'ü part of name of a constellation (Tso). — j. *id.* enquire, consult (Shī).

k. **dz'iu / dz'iu:*, *dz'iu-* / t s'ü collect, bring together (Yi), store (Tso).

l. **tsu / ts̃u* / t s'o u and **tsiu / ts̃iu* / t s'ü angle, corner (Kuots'ê); loan for *id.* p e i - t s'o u uneasy (Chuang).

m. **tsu / ts̃u* / t s'o u and **tsiu / ts̃iu* / t s'ü and? **ts̃iu:* / t s'o u beat night watches (Tso).

133	須	虬	界	鬚	須	須	鬚	鬚	134	需	縑	儒	孺	濡	濡
	a	b	c	d	e	f	g	h		a	b	c	d	e	f
溥	騰	孺	孺	135	乳	136	付	以	府	拊	拊	拊	拊	拊	拊
	g	h	i	j	a	a	b	c	d	e	f	g	h	i	
拊	附	駙	符	腐	肘	肘	肘	俯	137	鳧	138	侮	侮		
	j	k	l	m	n	o	p	q	r	a	a	b			

- n. *tsu / tsu / tso u and *tsiu / tsiu- / tsü and? / tsü / tso u dark-brown (Lunyü).
 o. *su / su: / so u grassy marshland (Li).
 p. ? / tsü / tso u hemp stalk (Yili); good arrow (Tso). The same graph also serves as composite ideogram ('take' and 'grass') in: *dz'wän / dz'uän / t'su an gather wood (Li).
 q. ? / dz'ü- / tso u fast-running (sc. horse) (Shi); quickly, suddenly (Tso); loan for id. repeatedly (Tso). The Anc. Chin. final -ü regularly goes back to Arch. *-iög, and it is difficult to explain these hie sheng words (m, n, p, q) where *ü: *iög alternate in this series, as also in the next.

- 132 a—b. ts'ü / ts'ü / ch'u grass for fuel or forage (Shi). b. is Yin bone (A 7: 32,4). The Yin time graph has 'hand' and 'grass'. — c. id. hasten, run to (Shi); strive for, aim (Meng); loan for 1219 d. (Li). Cf. 131 g. above.
 d. dz'ü / dz'ü / ch'u chicken, young bird (Li); young of animals generally (Li). —
 e. id. y ü a n - ch'u name of a bird resembling a pheasant (Chuang).
 f. ? / tsü- / tso u crinkle, crape (Shi). Gl. 134.
 g. ? / tsü / tso u groom (Shi); ? / dz'ü- / tso u to run (Li). Gl. 63.
 h. ? / tsü / tso u teeth shutting against each other (Sün).
 For the words with Anc. Chin. ü see what was said under group 131.

- 133 a—c. *sü / sü / s ü beard (Yi); loan for id. wait (Shi); what is needed, necessary, to exact (Shu); supply, aid (Li); s ü - y ü a short while (Li). Gl. 1984. b. is Chou (inscr. 350, sense of f. below), c. is Chou (inscr. 352, sense of f.). The graph is a drawing. —
 d. id. beard (Tso); enlarged form of last. — e. id. elder sister (Ch'uts'i).
 f—h. *sü / sü: / s ü (Ts'ieyün and Kuangyün have a reading s'üwo, but Ts'ieyün as quoted in the Sung ed. of the Shuowen has sü; this is obviously the correct reading) a kind of ritual vessel (inscr. 142). g. is Chou II (inscr. 142), h. is Chou II (inscr. 178).

- 134 a. *snü / sü / s ü tarry (Tso); wait (Chuang). By confusion of this char. and the somewhat similar 238 a. below, our a. here is loan for *nüwan / nüwän: / j u a n supple (Chouli), *nwän / nuän: / n u a n weak (Chouli), cf. e. below.
 b. *snü / sü / s ü and *nü / nü / j u frayed silk (Yi).
 c. *nü / nü / j u scholar, litteratus (Li); dwarf (Li); loan for e. (Sün).
 d. *nü / nü- / j u child (Shu); (weak =) mild (Shi). Gl. 415.
 e. *nü / nü / j u weak, timid (Sün). By the same confusion with a similar phonetic (see a. above) loan for *nüwan / nüwän: / j u a n and *nwän / nuän- / n u a n and nwär / nuä- / n o weak, timid (Tso).

- f. **n̄iu* / *n̄ziu* / j u moisten (Shī); soak (Tso); wet, glossy (Shī); loan for *id.* to stop (Meng), to tarry (Chuang); loan for 238 h. below (Li), for 982 e. below (Li), because of form similarity of the phonetics. — g. variant of the preceding (Chuang).
 h. **n̄iu* / *n̄ziu* / j u pliant, soft (Sün); ? / *n̄au*, *n̄au-* / n a o shoulder, upper part of front leg (of animal) (Yili); loan for 982 c. (Ch'uts'i).
 i. **n̄iu* / *n̄ziu* / j u jacket (Tso); loan for b. (Chouli).
 j. **n̄iu* / *n̄ziu*, *n̄ziu* / j u strong (sc. spirits) (Shī). Compare this group with group 238 below.

135 a. **n̄iu* / *n̄ziu* / j u nipple (Chouli); milk, suckle (Tso); hatch (Li), rear, breed (Lü),

136 a—b. **p̄iu* / *p̄iu-* / f u give (Shu); loan for j. below (Chouli). b. is Chou II (inscr. 132). The graph has 'man' and 'hand'.

- c. **p̄iu* / *p̄iu-* / f u repository (Chouli); treasury (Lunyü); magazine, arsenal (Tso); accumulate (Shu).
 d. **p̄iu* / *p̄iu* / f u a raft, a float (Kuan); **b'iu* / *b'iu-* / f u and **b'u* / *b'zu-* / p o u a board on which body lies in coffin (Tso); loan for f. (Chouli), for k. (Yili).
 e. **p̄iu* / *p̄iu* / f u instep (Yili); calyx of a flower (Kuan).
 f. **p'iu* / **p'iu-* / f u the part of a bow where it is grasped (Li). — g. *id.* lay the hand on, pat, comfort (Shī); strike (Shu); a kind of drum (Shu); handle (Li). Gl. 1340.
 h. **p'iu* / *p'iu* / f u raft, float (Kuoyü), cf. d. above.
 i. **b'iu* / *b'iu-* / f u add to, increase (Lü). — j. *id.* adjoin a recently dead person in the sacrifices to an earlier generation (Tso); adjoin a dead person in the same grave as another, bury two together (Li). — k. *id.* to lean on (Yi); adhere to, to stick (Shī); be added to, adjoin (Shī); add to (Lunyü); loan for j. (Li). Gl. 722. — l. *id.* additional horse (Hanfei).
 m. **b'iu* / *b'iu* / f u a tally (Chouli).
 n. **b'iu* / *b'iu-* / f u rotten, putrid (Li).
 o. **b'iu* / *b'iu-* / f u intestines (Han time ex.); **p̄iu* / *p̄iu* / f u foot (Kuots'è).
 p. **b'iu* / *b'iu-* / f u scales under belly of serpent (Chuang). — q. *id.* perch (Yili).
 r. **p̄iu* / *p̄iu-* / f u bend the head, bend down (Tso).

137 a. **b'iu* / *b'iu* / f u wild duck (Shī). The Seal has 'bird' and two legs.

138 a—b. **m̄iu* / *m̄iu-* / w u despise (Shu); insult (Meng); disgrace (Shu).

- 139 a—b. **kân* / *kân* / k a n shield (Shī); knock against, violate (Tso); seek, obtain (Shī); loan for *id.* pole (Shī); river bank (Shī); valley-stream (Shī); piece, item (Li) for q. (Shī). Gl. 27, 160. b. is Chou II (inscr. 180). The graph was a drawing.
 c. **kân* / *kân* / k a n, k i e n treacherous (Tso); disobey (Tso); violate (Tso). Mand. k i e n is irregular (due to confusion with 184 below); Anc. *kân* should always give k a n. — d. variant of the preceding (Kuots'è).
 e. **kân* / *kân* / k a n variant of a. in the sense of 'violate' (Kuoyü).
 f. **kân* / *kân-* / k a n sunset, dusk, evening (Tso).
 g. **kân* / *kân* / k a n a kind of precious stone (Shu).
 h. **kân* / *kân-* / k a n black in the face (Lie).
 i. **kân* / *kân* / k a n vermilion (Sün).
 j. **kân* / *kân-* / k a n straw of grain (Tso).
 k. **kân* / *kân* / k a n bamboo pole, rod (Shī), slip of bamboo, (for writing) (Chuang). — l. *id.* liver (Li).

139	干	𠂔	奸	姦	忤	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
𠂔	𠂔	𠂔	旱	汗	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'	f'	
𠂔	𠂔	𠂔	𠂔	𠂔	140	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
g'	h'	i'	j'		a	b	c	d	e	f	g	h	i	j	k	
𠂔	𠂔	𠂔	141	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
l	m		a	b	c	d	a									

- m. **kân / kân / k a n* and **k'ân / k'ân / k' a n* thick gruel of rice (Chuang); character also used for the synonymous 𪚩 (Meng).
n. **k'ân / k'ân / k' a n* cut (Shu). Gl. 1314. — o. variant of the preceding (Shu ap. Shuowen).
p. **k'ân / k'ân- / k' a n* rejoice (Shī).
q—r. **g'ân / yân- / h a n* to ward off (Li); protect, guard (Shu). r. is Chou II (inscr. 176).
s. **g'ân / yân- / h a n* drought, dry (Shī).
t. **g'ân / yân- / h a n* sweat (Yi).
u. **g'ân / yân- / h a n* earth-worm (Chuang). — v—x. *id.* place name (Tso). x. is Chou III (inscr. 237, probably sense of q.).
y. **g'ân / yân- / h a n* archer's arm-cover, cuff (Kuan); loan for *id.* and **kân / kân / k a n* brisk, quick (Chuang).
z—a'. **g'ân / yân- / h a n* gate (Tso). a'. is Chou II (inscr. 180). — b'. *id.* to bolt (as a horse) (Hanfei).
c'. **ngân / ngân- / a n* prison (Sün). — d'. *id.* wild dog (Li); loan for c'. (Sün). — e'. *id.* bank of a river (Shī); loan for c'. above (Shī). Gl. 833.
f. **xân / xân- / h a n* net (only Han time text ex.); loan for *id.* rare (Shī).
g. **xiân / xiân / h i e n* carriage with an upwards-curved pole (Tso); rising tall (Shī); loan for *id.* thin slice of meat (Li).
h. **g'ân / yân- / h a n* violent (Sün). — i'. *id.* ward off (Li); arm protection (Li) (s. w. as q.); loan for *id.* quick, agile (Chuang, cf. y. above).
j'. **g'wan / ywan- / h u a n* protruding eyes (Tso).

- 140 a—b. **kân / kân- / k a n* Shuowen says: sunrise (no text). b. is Chou III (inscr. 220, sense of h. below).
c. **kân / kân / k a n* dry (Shī); **g'ian / g'ian / k' i e n* heaven, heavenly (Yi).
d. **kân / kân- / k a n* stem (Tso); framework, skeleton (Tso); body, substance (Yi); loan for *id.* occupations, duties (Shu); carry out, perform (Yi); well-curb (Chuang). — e. *id.* posts in framework used in rearing earth walls (Shu); (to support:) to correct (Shī); a kind of tree (Shu). Etym. s. w. as the preceding, and the two are often interchanged.
f—g. **g'ân / yân- / h a n* pheasant feather (Yi Chou shu ap. Shuowen); wing, to fly (Shī); loan for *id.* high (Yi); drawn-out (sound) (Li); white (Yi); prop up, support (Shī); ornaments on sides of coffin (Tso). g. is Chou III/IV (inscr. 331).

143	寒			寒	寒	寒	寒	寒	寒	144	嘆	嘆	嘆	145	厂	
	a	b	c	d	e	f	g	h	i		a	b	c		a	
	厂	146	安			按	案	晏	鵠	鵠	147	單				
	b		a	b	c	d	e	f	g	h	i		a	b	c	d
	俚	匣	殫	簞	禪	鄣	瘡	瘡	彈	憚	獮	戰	禪	燂		
	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t
	憚	緡	闡	嬋	蟬	蟬	禪	解	驛	鼃	𩺰	𩺰	𩺰			
	u	v	x	y	z	a'	b'	c'	d'	e'	f'	g'	h'			

h—i. *g'ân / yân / h a n place name (Shī). — j. *id.* a bird with variegated feathers (Yi Chou shu, cf. f. above).

k. *kân / kân: / k a n slender bamboo (Lie).

l. *kuân / kuân: / k u a n (s. w. a. 157 j. below, hence the reading) wheel-axle cap (Ch'uts'i); later applied to a word 'uât / w o 'turn round' (only Han time text ex.).

m. *g'wân / yuân: / h u a n wash (Shī).

141 a—c. *k'ân / k'ân:, k'ân- / k' a n straight-forward (so Shuowen; others: *id.* w. 139 p. pleased) (Lunyü). b. is Chou II (inscr. 197), c. is Chou III/IV (inscr. 316).

d. *k'ian / k'ian: / k' i e n fault (Li).

142 a. *k'ân / k'ân, k'ân- / k' a n to see (Hanfei). The Seal has 'eye' and 'hand'.

143 a—c. *g'ân / yân / h a n cold (Shī); b. is Chou II (inscr. 139, name), c. is Chou II/III (inscr. 245, name). The graph shows a 'roof', a 'man' and 'herbs' doubled (fuel? padding for the walls?); in the first form also two strokes marking the floor (mats?).

d. *k'ian / k'ian: / k' i e n take, pluck (Ch'uts'i). The Pek. k' i e n is irregular, we should expect a k i e n.

e. *k'ian / k'ian: / k i e n speak frankly, loyally (Ch'uts'i); speak with difficulty (Ch'uts'i).

f. *k'ian / k'ian: / k i e n and *k'ian / k'ian: / k i e n lame (Chuang); loan for *id.* difficulty (Yi); high (Ch'uts'i); arrogant (Tso); pull up (Kuan); a particle (Ch'uts'i); loan for g. tuck up (Chuang).

g. *k'ian / k'ian: / k' i e n trousers (Tso); tuck up the skirts (Shī).

h. *k'ian / k'ian: / k' i e n defective, fault (Shī).

i. *k'ian / k'ian: / k i e n and *k'ian / k'ian: / k i e n lift (Chuang).

144 a. *xân / xân:, xân- / h a n scorch (Shī). Gl. 202. The Seal has 'sun' and 'distress'.

b. *xân / xân: / h a n dry (Yi), burn (Kuan); *üan / üan: / j a n* respectful (Shī) (then loan for 152 h below). Gl. 664.

c. *xân / xân- / h a n name of a river (Shī); phonetic here contracted.

145 a—b. *xân / xân- / h a n cliff (inscr. 147). b. is Chou II (inscr. 147). The graph is a drawing.

- 146 a—c. **ân* / *ân* / a n peace, peaceful, tranquil (Shī); loan for *id.* how (Shī); where, what (Tso). b. is Yin bone (G 10:17), c. is Chou I (inscr. 91). The graph has 'roof' (house) and 'woman'.
- d. **ân* / *ân* / a n repress (Shī); arrange (Ch'uts'i); examine (Li); loan for *id.* thereupon (Sün). — e. *id.* stool (Chouli); tray (Chouli); loan for *id.* lay hand on, seize (Sün); limit, frontier (Kuoyü); initial particle (Sün).
- f. **an* / *an* / y e n and **ân* / *ân* / a n late (Lunyü); loan for **an* / *an* / y e n bright (Shī); pleasant (Shī); for **an* / *an* / y e n and **ian* / *ien* / y e n peace, rest (Li); peaceful, mild (Shu): Gl. 1208.
- g. **an* / *an* / y e n name of a bird (Lü).
- h. **ât* / *ât* / o root of the nose (Meng).
- i. **an* / *an* / y e n name of a bird (Li, see g. above).

- 147 a—d. **tân* / *tân* / t a n ample (Shī); exhaust (Li); carry to the utmost (Shu); entirely (Tso); single, simple (Li); a unit (Shī); one-sided (Shu). Gl. 423, 905. b. is Yin bone (A 7: 26,4, sense here uncertain), c. is Yin bone (D 5, sense here uncertain), d. is Chou II (inscr. 162, name). The graph may be a drawing for z. 'cicada' below.
- e. **tân* / *tân* / t a n ample (Shī); loan for n. (Chouli). Gl. 423.
- f. **tân* / *tân* / t a n box containing ancestral tablets (Chouli). — g. *id.* exhaust (Chuang). — h. *id.* basket (Lunyü). — i. *id.* unlined garment (cf. a. 'simple, single' above) (Li). — j—k. *id.* place name (Tso). k. is Chou (inscr. 373).
- l. **tân* / *tân* / t a n and **târ* / *tâ* / t o disease, suffering, distress (Shī); thick (Kuoyü).
- m. **t'ân* / *t'ân* / t' a n exhausted, fagged out (Shī); loan for *id.* numerous (Shī); **t'ian* / *t'ian* / c h'a n slow, drawn-out, easy-going (Li). Gl. 402, 1017.
- n. **d'ân* / *d'ân* / t' a n shoot pellets at (Tso); beat (Ch'uts'i); play on stringed instrument (Li); shake (Chouli); **d'ân* / *d'ân* / t a n pellet (Kuots'ê).
- o. **d'ân* / *d'ân* / t a n to fear, dislike (Shī); **târ* / *tâ* / t o toiled, exhausted (Shī). Gl. 998.
- p—q. **t'ân* / *t'ân* / c h'a n bite (no early text example). q. is pre-Han (inscr. 416, name).
- r. **t'ian* / *t'ian* / c h'a n battle, to fight (Lunyü); to fear (Shī).
- s. **t'ian* / *t'ian* / c h'a n a kind of tree (Li); **d'ian* / *z'ian* / s h'a n coffin (Chuang).
- t. **t'ian* / *t'ian* / c h'a n and **t'ian* / *t'ian* / c h'a n to heat (Tso); to flame (Kuoyü).
- u. **t'ian* / *t'ian* / c h'a n slow (Shī). Gl. 439. — v. *id.* (slack:) indulgent, generous (Lao). — x. *id.* to open up, make clear, explain (Yi).
- y. **d'ian* / *z'ian* / c h'a n captivating (Ch'uts'i); attached (Ch'uts'i); affinitized, relatives (Ch'uts'i). — z. *id.* cicada (Li).
- a'. **d'ian* / *z'ian* / s h'a n levelled area (Shī).
- b'. **d'ian* / *z'ian* / s h'a n relinquish, cede, hand over to another (Meng).
- c'. **t'iar* / *t'iar* / c h'i a kind of ritual vessel, cup (Li).
- d'. **d'âr* / *d'âr* / t'o and **d'ân* / *d'ân* / t' a n and **tian* / *tien* / t i e n bluish-black horse with white spots (Shī).
- e'—g'. **d'âr* / *d'âr* / t'o and **d'ân* / *d'ân* / t' a n alligator (Shī). f. is Yin bone (B hia 33: 11), g. is Chou III/IV (inscr. 295). — h'. variant of the preceding (Lü).

- 148 a. **tân* / *tân* / t a n sincere (Shī); truly (Shī); loan for g. to bare (Chuang); for 147 g. exhaust (Shu). Gl. 1891. — b. *id.* suffering, distress (Li).
- c. **t'ân* / *t'ân* / t' a n easy-going (Chuang); **d'ian* / *z'ian* / c h'a n, s h'a n irresolute (Ch'uts'i).
- d. **d'ân* / *d'ân* / t' a n altar (Shu); loan for 147 a'. above (Li). — e. *id.* a kind of tree (Shī). Gl. 439.

148	亶	瘡	儻	壇	檀	檀	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o				
	壇	羶	膾	顫	149	旦	𩇛	鳴	坦	但	袒	怛	150	丹	𩇛	旃			
	p	q	r	s		a	b	c	d	e	f	g		a	b	c			
151	炭	152	嘆	𩇛	𩇛	難	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛
	a		a	b	c	d	e	f	g	h	i	j	k	l	m				
153	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛
	a	b	c	d	e	f	g	h	i	j	k	l							

- f. **d'án / d'ân-* / t a n let loose, free of care (Chuang).
g. **d'án / d'ân:* / t a n to bare (the body, esp. arms and breast) (Shī); **tīan / tīän:* / c h a n single, simple (Li); to bare, leave open (Li); **tīan / tīän-* / c h a n bare, undecorated (robe) (Li).
h. **tīan / tīän:* / c h a n and **tīan / tīän:* / c h a n pellicle (Li).
i. **tīan / tīän* / c h a n move with difficulty (Yi); **d'ian / d'ian:* / c h a n turn round (Ch'uts'i).
j. **tīan / tīän* / c h a n name of a fish (Shī).
k. **tīan / tīän* / c h a n a kind of flag, banner (Chouli). — l. *id.* felt (Chouli).
m. **tīan / tīän, tīän:* / c h a n gruel, thick congee (Tso).
n. **tīan / tīän* / c h a n a kind of hawk or falcon (Tso).
o. **d'ian / d'ian-* / s h a n act on one's own authority, autocratic, high-handedly, presume (Tso).
p. **d'ian / d'ian:* / s h a n earth-worm (Sün).
q. **s'ian / s'ian* / s h a n smell of sheep, rancid (Li). — r. variant of the preceding (Lie). — s. *id.* keen sense of smell (Chuang).

149 a—b. **tān / tān-* / t a n dawn, morning (Shī); bright (Shī); loan for *id.* painfully, intensily (Shī). Gl. 186, 305. b. is Chou II (inscr. 135). The graph is said to depict the sun rising.

- c. **tān / tān-* / t a n name of a bird (Lü).
d. **t'ān / t'ān:* / t' a n level (Yi); at ease (Lunyü).
e. **d'án / d'ân:* / t a n only (Ch'uts'i). — f. *id.* to bare (the body, esp. arms and breast) (Tso), s. w. a. 148 g. above. Pek. t' a n here is irregular, we should expect a t a n.
g. **tāt / tāt* / t a grieved (Shī).

150 a—b. **tān / tān* / t a n vermilion, red (Shī). b. is Chou I (inscr. 92). The graph indicates by a dot or a stroke the contents of a square receptacle.

- c. **tīan / tīän* / c h a n a kind of flag (Shī); loan for *id.* him, her, it (Shī); final particle (Shī).

151 a. **t'án / t'ân-* / t' a n coal, charcoal (Li); lime (Tso). The Seal has 'mountain', 'cliff' and 'fire'.

152 a—b. **t'ân* / *t'ân*, *t'ân* / *t'a n* to sigh (Shī). b. is Chou (inscr. 377, name). The graph has 'mouth' and 'distress' (see 480 below). — c. variant of the preceding (Shī); rad. 76 instead of 30.

d—f. **nân* / *nân* / *n a n* difficult (Shī); difficult to obtain, rare (Shī); **nân* / *nân* / *n a n* difficulty, calamity (Shī); to balk, keep away (Shu); loan for k. expel (Li); for k. ample (Shī); for h. **nīan* respectful (Shī). Gl. 188, 693, 1149, 1278. e. is Chou III/IV (inscr. 300), f. is Chou (inscr. 366). The radical of c. above has left place for 'bird', the rôle of which is obscure. **t'ân* 'to sigh' and **nân* 'difficulty, calamity' are cognate words; our **nân* here is again phonetic in a *t'ân* (**t'ân*), m. below. — g. variant of the preceding (Shuowen).

h. **nan* / *nan*: / *n a n* and **nīan* / *nīān*: / *j a n* to fear (Shī).

i—j. **nīan* / *nīān* / *j a n* burn (variant of 然). j. is Chou III (inscr. 230, name).

k. **nār* / *nā* / *n o* expel demons and noxious influences (Lunyü) (same as d. above); **nār* / *nā*, *nā*: / *n o* rich, ample, fine (Shī). Gl. 188.

l. **nīr* / *nei* / *n i* and **nār* / *nā* / *n o* pickled meat with bones in it (Chouli).

m. **t'ân* / *t'ân* / *t'a n* foreshore (Shī ap. Shuowen and Han time ex.). Gl. 202.

153 a—b. **tsân* / *tsân* / *t s a n* assist (Shu); to manifest (Yi). Gl. 1312. — c. *id.* praise, approve of (Lie).

d—e. **dz'ân* / *dz'ân*: / *t s a n* jade of inferior quality, in part looking like stone (Chouli); jade libation ladle (Shī).

f. **tswân* / *tsuân*: / *t s u a n* continue (Shī); succeed (Shu). Gl. 777. — g. *id.* group of 100 families (Chouli).

h—i. **tswân* / *tsuân* / *t s u a n* to bore, perforate (Chuang); penetrate (Lunyü).

j—k. **dz'wân* / *dz'uân* / *t s'u a n* bundles of rods (Li).

l. **dz'wân* / *dz'wân* / *t s u a n* collect (only Han time text examples); loan for h. (Li).

154 a. **dz'ân* / *dz'ân* / *t s'a n* Shuowen says: bore through (no text).

b. **ts'ân* / *ts'ân* / *t s'a n* fine grain, food (Shī); bright, splendid (Shī); beauty-triad (Shī); (showing white teeth:) laugh (Kuliang). Gl. 224.

c. **ts'ân* / *ts'ân* / *t s'a n* eat (Shī); food (Kuots'è); meal (Chuang).

155 a—b. **dz'ân* / *dz'ân* / *t s'a n* damage, nocuous (Shu, lost chapter ap. Shuowen); **dz'ian* / *dz'ien* / *t s'ien* accumulated (Yi). b. is Yin bone (A 6: 38,4, sense here uncertain). The graph has 'dagger-axe' doubled; is it the primary graph of c. below?

c. **dz'ân* / *dz'ân* / *t s'a n* kill (Chouli); cruel (Shī); vicious (Lunyü); damage, hurt (Kuots'è); oppress (Meng); fragment, remainder (Lü).

d. **dz'an* / *dz'an*., *dz'an* / *c h a n* and **dz'ân* / *dz'ân*: / *c h a n* shed made of intertwined branches (Chuang); carriage box made of bamboo or wood (Shī); hearse (Yili).

e. **tsân* / *tsân*: / *c h a n* jade cup (Li). — f—g. *id.* cup (inscr. 231). g. is Chou III (inscr. 231).

h. **tsân* / *tsân*: / *c h a n* and **tsīan* / *tsīān*: / *c h a n* cup (Li); half-clarified spirits (Li).

i. **ts'ân* / *ts'ân*: / *c h'a n* to plane (Kuots'è). Gl. 46.

j. **tsīan* / *tsīān*: / *t s i e n* hoe, weeder (Shī); **dz'ian* / *dz'ian* / *t s'ien* coin, money (Kuoyü).

k. **ts'ian* / *ts'ian*: / *t s'ien* shallow (Shī); short-haired (sc. fell) (Shī); **tsian* / *tsien* / *t s i e n* to flow rapidly (Ch'uts'ī).

l. **dz'ian* / *dz'ian*: / *t s i e n* shallow (Shī); unmailed (sc. horse) (Shī). Gl. 313.

m. **dz'ian* / *dz'ian*., *dz'ian* / *t s i e n* («shallow» words =) insincere, artful (Kuoyü, Shu in the Kung-yang version). Gl. 2109.

n. **dz'ian* / *dz'ian* / *t s i e n* cheap (Tso); low, mean (Lunyü).

154	歛	祭	餐	155	戔	𠂔	殘	棧	琰	盞	𩚑	酸	剗	錢	淺
	a	b	c		a	b	c	d	e	f	g	h	i	j	k
	𣎵	𣎵	賤	踐	餞	𦉳	綫	濺	156	散	𦉳	潛	霰	157	官
	l	m	n	o	p	q	r	s		a	b	c	d		a
	𣎵	𣎵	棺	涓	瘡	官	琯	館	館	官	追	菅	158	藿	𣎵
	c	d	e	f	g	h	i	j	k	l	m	n		a	b
	𣎵	鶴	灌	燿	瓊	觀	歡	懽	驩	嚙	謹	權	蠶	趨	勸
	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r
															s

o. *dz'ian / dz'ian: / tsien tread, trample (Shī); to walk along, follow (Li); loan for *id.* (shallow =) low (Shī); loan for p. present of food (Shī). Gl. 233.

p. *dz'ian / dz'ian:, dz'ian- / tsien give a farewell feast (Shī); say goodbye to (Shu). Gl. 1223.

q. *dz'ian / dz'ian: / tsien and *tsian / tsian / tsien narrow (Chouli).

r. *sian / sian- / sien thread (Kungyang).

s. *tsian / tsian- / tsien and *tsian / tsien / tsien gush forth (Kuots'ê).

156 a—b. *sân / sân:, sân- / san disperse (Shī); undisciplined (Sün); useless (Chuang); loan for *sân / sân- / san a kind of ritual vessel (Yili). b. is Chou II (inscr. 147, name).

c. *san / san, san: / shan and *sân / sân / shan tears flowing (Shī).

d. *sian / sien- / sien sleet (Shī).

157 a—d. *kwân / kuân / kuan official's residence, office (Li); office, public charge (Tso); official, officer (Lunyü); function, to function (Li). b. is Yin bone (B hia 4: 6), c. is Chou I (inscr. 78), d. is Chou I (inscr. 99).

e. *kwân / kuân / kuan inner coffin (Tso); *kwân / kuân- / kuan put in coffin (Li).

f. *kwân / kuân- / kuan to bubble (Sün).

g. *kwân / kuân: / kuan fatigue, exhausted (Shī). — h. *id.* tube (Shī); flute (Shī); key (Li); take care of, manage (Li); connect, comprise (Li); loan for *id.* helpless, without anything to rely on (Shī; really loan for g.). Gl. 923. — i. variant of the preceding (Ta Tai li).

j. *kwân / kuân:, kuân- / kuan wheel-axle cap (Uili).

k. *kwân / kuân- / kuan lodging-house, hostelry (Shī); to lodge (Shī).

l. *kwân / kuân / kuan and *kwan / kwan- / kuan servant, groom (Shī).

m. *g'wân / yüân- / huan escape, avoid (Li).

n. *kan / kan / kien a kind of white-flowered rush (used for ropes etc.) (Shī); pale (Kuan).

158 a—d. *kwân / kuân- / kuan heron (Shī ap. Shuowen). b. is Yin bone (A 6: 14,1)' c. is Yin bone (A 4: 43,4, sense of i. below), d. is Chou I (inscr. 76, sense of i. or j. below?). The graph is a drawing. — e. *id.* variant of the preceding (Shī). — f. *id.* to pour out (Lunyü); to drip, fall in drops (Chuang); loan for *id.* dense, crowded (Shī); loan for m.

- (Shī). Gl. 6, 927. — **g.** *id.* to draw fire, make fire (Chouli). — **h.** *id.* a kind of jade (Tso).
- i. **kwân* / *kuân* / k u a n see, look, regard (Shī); **kwân* / *kuân* / k u a n cause to see, show (Chouli); aspect, scene (Kuan); a sight (Shī); look-out tower (Tso); embellish oneself (Li). Gl. 732.
- j. **χwân* / *χuân* / h u a n rejoice (Tso). — **k.** variant of the preceding (Hiaoking). — **l.** variant of the preceding (Meng).
- m. **χwân* / *χuân* / h u a n cry out (Sün). Gl. 927.
- n. **χwân* / *χuân* / h u a n and **χiwân* / *χiwn* / h ü a n shout (Li); joyous (Li).
- o. **g'iwân* / *g'iwân* / k'ü a n weight of a steelyard, to weigh (Lunyü); the balance of circumstances, exigencies of time (Shu); power (Kuots'ê); k'ü a n - y ü (to sprout =) beginning (Shī). Gl. 328. — **p.** *id.* an insect which eats the leaves of melon plants (Chuang). — **q—r.** *id.* Shuowen says: walk with bent body (no text); **r.** is Chou II/III (inscr. 271, name).
- s. **k'iwân* / *k'iwân* / k'ü a n exhort (Shu); encourage (Lunyü).
- 159 a—b. **kwân* / *kuân*, *kuân* / k u a n perforate (Tso); go through the centre of (Shī); pass a string through, to string (Li); tightly bound together with, intimate with (Shī); to serve (Shī); **kwan* / *kwan* / k u a n be familiar with, practise, used to (Meng); usage (Lunyü). **b.** is Chou I (inscr. 57). The graph shows a string passed through cowries.
- c. **kwan* / *kwan* / k u a n familiar with, used to (Tso ap. Shuowen). — **d.** vulgar form of the preceding.
- e. **kwan* / *kwan* / k u a n custom (Shī); usage (Shī). This is really a corrupted form of a. above (cowries strung together), and the word is etymologically identical with a. in its second reading. Gl. 824.
- f. **g'wan* / *γwan* / h u a n calamity (Shī); distress (Tso); grief, anxious (Lunyü).
- 160 a. **kwân* / *kuân* / k u a n cap (Shī); **kwân* / *kuân* / k u a n put on a cap (Li). The Seal has 'covering', 'head' and 'hand'.
- 161 a—c. **kwân* / *kuân*, *kuân* / k u a n wash the hands (Shu). **b.** is Yin bone (A 6: 42,1), **c.** is Chou III/IV (inscr. 299). The graph has 'vessel', 'water' and 'hand' (**b.**) or 'hands' (**c.**).
- 162 a. **k'wân* / *k'uân* / k'ü a n sincere, staunch (Ch'uts'i); empty (Chuang); to knock, rap (Lü). — **b.** *id.* hole, opening (Chuang).
- 163 a. **g'wân* / *γuân* / w a n pellet (Tso); ball (Chuang); loan for 164 f. pillar (Shī). Gl. 1206. The Mand. w a n is irregular, we should expect a h u a n.
- b. **g'wân* / *γuân* / h u a n ulcer (Chuang).
- c. **g'wân* / *γuân* / h u a n thin white silk stuff (Kuots'ê). — **d.** *id.* Metaplexis (Shī).
- e. **iwar* / 'jwig: / w e i bent (Lie).
- 164 a—e. The sense of this element is not known through any text examples. Its reading is not recorded in Ts'ieyün or Kuangyün. Tsi yün and the Sung editors of the Shuowen read it *s'iwân*, thus taking it to be the primary form of t. below. But more probable seems to me that it was the primary form of f. **g'wân* in its sense of 'to turn round'. **b.** is Yin bone (A 1: 53,1), **c.** is Yin bone (W 4: 30,4), **d.** is Yin bone (A 7: 12,1), **e.** is Yin bone (A 7: 13,1) — all in the sense of name.
- f. **g'wân* / *γuân* / h u a n pillar (Li); martial-looking (Shī); loan for *id.* turn round, turn back, hesitate (Yi). Gl. 1188. — **g—i.** *id.* name of a river (Tso); big flow of

159	貫	甯	攢	慣	串	患	160	冠	161	盥	盥	盥	162	款	款	
	a	b	c	d	e	f		a		a	b	c		a	b	
163	丸	痼	紂	茺	舛		164	亘	亘	亘	亘	亘	恒	恒	恒	
	a	b	c	d	e			a	b	c	d	e	f	g	h	i
	恒	苴	恒	垣	超	超		恒	恒	恒	宣	宣	宣	喧	喧	誼
	j	k	l	m	n	o		p	q	r	s	t	u	v	x	y
165	寬	寬	166	萑	167	奐	奐	奐	奐	奐	奐	奐	奐	奐	奐	奐
	a	b		a		a	b	c	d	e	f	g	h	i		

water (Shī, Han version). Gl. 243. h. is Yin bone (B hia 3: 11, sense here uncertain), i. is Chou III (inscr. 234, name). — j. *id.* martial (Shu ap. Shuowen, cf. f. above). — k. *id.* a kind of violet (Lǐ).

l. **χwān* / *χuān* / h u a n and **g'wān* / *yuān* / h u a n and **χiwān* / *χiwun* / h ü a n badger (Shī).

m. **giwān* / *jiwun* / y ü a n wall (Shī).

n—p. **giwān* / *jiwun* / y ü a n Shuowen says: to change fields (no text). o. is Yin bone (A 2: 8,4, name, rad. 77 inst. of 156), p. is Chou II (inscr. 157, sense of f. above as name).

q. **χiwān* / *χiwun*: / h ü a n brilliant, illustrious (Shī). Gl. 154. — r. *id.* to dry in the sun (Yi ap. Shuowen).

s. **χiwān* / *χiwun*, *χiwun*: / h ü a n to sun, to dry in the sun (Yi); *χiwār* / *χiwig*: / h u e i sunlight (Chouli). Gl. 154.

t—v. **siwan* / *siwān* / s ü a n spread, diffuse, everywhere-reaching, all-embracing (Shī); dissipate (Tso); to clear (a channel) (Tso); proclaim, display (Shī); (displayful =) boastful (Shī); comprehensive understanding (Shī); loan for *id.* a cubit (Shī); whitening hair (Yi ap. Shīwen); for m. (Shī). Gl. 479, 765, 791 a, 1006, 1041. The initial s- is phonetically very enigmatic, all the more since the derivatives again have guttural: χ-, u. is Yin bone (B shang 24: 7), v. is Chou II (inscr. 157).

x. **χiwān* / *χiwun*: / h ü a n variant of q. (Shī ap. Lǐ). — y. *id.* variant of q. (Shī ap. Shuowen).

z. **χiwān* / *χiwun* / h ü a n clamour (Lǐ).

165 a. **g'wān* / *yuān* / h u a n Shuowen says: mountain sheep (no text).

b. **k'wān* / *k'uān* / k' u a n vast, wide (Yi); grand (Shī); magnanimous (Shī); to pardon (Ch'uts'i); relieve (Tso); enjoy ease (Tso). Gl. 161, 1289.

166 a. **g'wān* / *yuān* / h u a n a kind of sedge (Shī). The Seal has 'herb, grass' and 'bird'.

167 a. **χwān* / *χuān* / h u a n ample (Lǐ); p' a n h u a n relaxed (Shī). Gl. 832. —

b. *id.* disperse (Yi); ample (Shī); p' a n h u a n relaxed, slack (Shī). Gl. 243, 1112.

— c. *id.* brilliant (Lunyü).

d—e. **g'wān* / *yuān* / h u a n Shuowen says: encircling wall (no text) e. is Chou II/III (inscr. 267, name).

168	端	端	端	端	端	端	端	端	端	端	端	端	端	端	端
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
端	端	169 短	170 斷	171 彖	172 彖	173 彖	174 算	算	算	算	算	算	算	175 祿	祿
p	q	a	a	a	b	c	d	e	f	g	h	i			
172 段	段	段	段	173 算	算	174 算	算	算	算	算	算	算	算	175 祿	祿
a	b	c	d	a	b	a	b	c	d	e				a	
蒜	176 鼠	177 嬰													
b	a	a													

f. *g'wán / yuán- / huan change (Lie); p'an huan relaxed (Shī, some versions). Gl. 832.

g. *xiwan / xiwen- / hūan and *xiwǎng / xiwǎng- / hiung distant (Kuliang). The first is the proper reading of the character, with a. as phonetic; the second is another word applied to the same character, because it was a synonym which moreover has a certain phonetic resemblance. These two different readings explain the following derivatives. Gl. 84.

h. *xiwan / xiwen- / hūan insist, eager (Kuan).

i. *g'iwǎng / g'iwǎng / k'iung precious stone, precious (Shī).

168 a—c. *twán / tuán / tuan tip, end, point (Chouli). b. is Chou III (inscr. 227) and c. is Chou II/III (inscr. 264, sense of g. below). The graph possibly is a drawing of a sprouting plant, cf. next word. — d. id. tip, end, point, extremity (Li); (first appearing point, sprout:) beginning, first symptom (Meng); to begin (Shu); take initiative (Kuots'è); upright, straight (Li); correct (Tso); piece, item (Li); a kind of robe (Tso). Gl. 2017.

e. *twán / tuán / tuan and *t'íwan / t's'íwǎn: / ch'uan cut (Kuots'è).

f. *twán / tuán / tuan black straight robe (cf. d. above) (Mo). — g—h. id. a kind of vessel (inscr. 226). h. is Chou III (inscr. 226).

i. *t'wán / t'wán / t'uan rushing water (Meng).

j. *t'íwan / t's'íwǎn: / ch'uan to pant (Chuang).

k. *d'íwan / d'íwǎn / ch'uan and *t'íwǎn / t's'íwǎn- / ch'uan to blame (Lü).

l. d'íwan / d'íwǎn / ch'uan funeral car with solid wheels (no spokes) (Li). — m—n. id. hasten, quickly (Shī). n. is Chou I/II (inscr. 215).

o. *t'íwar / t's'íwǎg- / ch'uei anxious (Shī); loan for *t'íwan / t's'íwǎn: / ch'uan wriggle (as a worm) (Chuang).

p. *d'íwar / d'íwǎg- / j'uei jade tablet as insignium (Shu). The Pek. reading is irregular; we should expect a shuei, which is indeed the form of many other Mand. dialects.

q. *ts'íwar / t's'íwǎg- / ch'uei and *twár / tuá: / to and *t'íwan / t's'íwǎn: / ch'uan to measure (Meng); to estimate (Tso); (1st and 2nd reading:) to shake, move (Yi, in the King Fang version).

169 a. *twán / tuán: / tuan short (Lunyü).

170 a. **twân* / *tuân*·, *tuân*- / t' u a n and **d'wân* / *d'uân*· / t' u a n cut off (Shī); decide (Yi); resolute (Shu). Gl. 2113.

171 a. **t'wân* / *t'uân*- / t' u a n Shuowen says: running pig (no text); *definitions* of the hexagrams in the Yi king (Yi). Erya: Shī shou has a word 𪛗 **t'wân* / *t'uân* / t' u a n (even tone) a kind of pig (text: Ch'uts'i: Kiu sī), and probably Shuowen takes our 171 a. here as a variant (falling tone) of the same stem. The "pig running" is a speculation due to the fact that 428 a. 豚 (as used in Li for *pig-walking*, i. e. lazily, not lifting the feet) has a variant (ap. Shiwen) with our 171 a. for right half. — b. *id.* black robe (Yili).

c. **d'iwan* / *iwän* / y ü a n young locust (Ch'unts'iu).

d. **d'iwan* / *iwän*- / y ü a n hem or border of a garment (Li); **d'iwan* / *iwän* / y ü a n go along, follow (Chuang); to climb (a tree) (Meng); loan for b. (Chouli).

e. **d'iwan* / *d'iwän* / ch' u a n beam, rafter (Tso).

f. **d'iwan* / *d'iwän*· / ch u a n carved design on jade insignium (Chouli). — g. *id.* ornated band on bell or on axle-cap of wheel (Chouli); inscribe, inscription (Lü).

h. **d'iwan* / *d'iwän*· / ch u a n and **t'iwan* / *i'iwän*· / ch' u a n carved, decorated (Chuang).

i. **t'iwad* / *ts'iwäi*- / ch' u e i and ? / *xiwvi*- / h u e i snout (Tso); to pant (Shī).

172 a—b. **twân* / *tuân*- / t' u a n to hammer, forge (Chouli); **d'wân* / *d'uân*- / t' u a n torn to pieces (Kuan). loan for d. (Li). b. is Chou I/II (inscr. 207, name).

c. **twân* / *tuân*- / t' u a n to hammer, forge (Shu); strike (Chuang); (to beat in water:) wash (Yili); hammering stone (Shī); loan for d. below (Kuliang). Gl. 907. — d. *id.* slice of dried spiced meat (Tso).

173 a—b. **swân* / *suân*- / s u a n counting tally (inscr. 205). b. is Chou I/II (inscr. 205). The graph has 'bamboo', 'two hands' and a drawing of some object, probably some kind of tally.

174 a. **swân* / *suân*·, *suân*- / s u a n to count (Yili); counting tally (Yili); reckon, take into account (Lunyü). In the graph, the central element may be a drawing of an abacus.

b. **swân* / *suân*· / s u a n basket (Yili). — c. *id.* bamboo vessel (Li).

d. **tswân* / *tsuân*· / t s u a n plaited or woven silk band (Kuoyü); continue (Tso).

e. **ts'wan* / *ts'wän*- / t s' u a n take by force, usurp (Meng).

175 a. **swân* / *suân*- / s u a n calculate (Yi Chou shu ap. Shuowen). cf. 173 a. and 174 a. above. The graph may be a drawing of counting tallies (divinations stalks?), cf. 553 a. below. — b. *id.* garlic (Ta Tai li).

176 a. **ts'wân* / *ts'uân*- / t s' u a n to hide (Tso); flee, skulk off (Tso); (cause to skulk off:) to banish (Shu). The Seal has 'hole' and 'rat'. Gl. 1272.

177 a. **ts'wân* / *ts'uân*- / t s' u a n furnace (Shī); to heat, cook (Tso).

178 a—b. **blwân* / *luân* / l u a n bells on horse's trapping (inscr. 135). b. is Chou II (inscr. 135, cf. f. below). The graph is a drawing. — c. *id.* small peak (Ch'uts'i). — d. *id.* the corners of the rim of an oval bell (Chouli); loan for *id.* emaciated (Shī). — e. *id.* to drip (Kuots'ê). — f—g. *id.* bells on horse's trapping (inscr. 326). b. is Chou III/IV (inscr. 326). — h. *id.* phoenix (Ch'uts'i); loan for a. (Shī).

178	縑	縑	縑	縑	縑	縑	縑	縑	縑	縑	縑	縑	縑	縑	縑	縑
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
縑	縑	179	卵	180	齒	齒	亂	181	半	鞞	伴	判	拌	泮	泮	
	p	q		a	a	b	c		a	b	c	d	e	f	g	
胖	賴	捰	捰	捰	捰	182	般	般	般	般	般	般	般	般	般	
	h	i	j	k	l	m		a	b	c	d	e	f	g	h	i
183	滿	滿	滿	滿	滿	滿	滿									
	a	b	c	d	e	f	g									

i—j. **bliwan / liwän:* / l ü a n and **blwän / luän / l u a n* worn, emaciated (cf. d. above) (Shī ap. Shuowen); **bliwan / liwän:* / l ü a n cut meat (Lü); cramped (Chuang). j. is Chou III/IV (inscr. 324).

k—l. **bliwan / liwän:*, *liwän-* / l ü a n beautiful (Shī). l. is Chou II/III (inscr. 268, name). m. **bliwan / liwän-* / l ü a n to long for (Lie).

n. **bliwan / liwän / l ü a n* connect, continue (Yi).

o. **pijan / piän-* / p i e n change (Lunyü); changeable, amenable (Shu).

p. **mlwan / mwan / m a n* Southern barbarian (Shī); loan for *id.* mien-man small-looking, pretty, little (Shī). Gl. 741.

q. **slwan / şwan-* / s h u a n and **slīwan / şīwän-* / s h u a n twins (Lü).

179 a. **lwän / luän:* / l u a n egg (Tso).

180 a—b. **lwän / luän-* / l u a n Shuowen takes this to be the primary form of c. below (no text). b. is Chou II (inscr. 194, sense here uncertain). If Shuowen's definition is right, the graph may show silk thread on a stand and two hands working on it.

c. **lwän / luän-* / l u a n disorder, confusion, rebellion (Shī); loan for *id.* to cross a stream (Shī); end of a piece of music (Lunyü); loan for a char. 𢇛, which is a variant (known from bronze inscriptions, see 972 c, d. below) of 𢇛 **siçg / si / s i* (972 a.) regulate, bring into order (Shu) (traditionally it is read l u a n in this sense as well, which is erroneous). Gl. 906, 1464, 1696.

181 a. **puwän / puän-* / p a n a half, half (Yi). The Seal has 'ox' below and two vertical strokes above, said to mean 'cleave, divide', cf. 471 below. — b. *id.* strap forming part of horse's trapping (Tso).

c. **puwän / puän-* / p'a n p'a n - h u a n relaxed (Shī); **b'wän / b'uän:* / p a n comrade (Ch'uts'i). Gl. 832.

d. **puwän / puän-* / p'a n cleave (Chouli); divide (Tso); p'a n - h u a n relaxed (Shī). Gl. 832.

e. **puwän / puän / p'a n* throw away (only Han time text ex.); loan for d. above (Lü).

f. **puwän / puän-* / p'a n semi-circular pool (Shī); shore (Shī); loan for *id.* dissolve (Shī). — g. *id.* a half (Yili).

h. **puwän / puän-* / p'a n meat on the side of an animal (Li); **b'wän / b'uän / p'a n* ample, corpulent (Li).

184 姦	185 東	諫	疎	𡵓	揀	闌	𡵓	凍	練	鍊	瀾	爛	爛
a	a	b	c	d	e	f	g	h	i	j	k	l	m
蘭	譚	𡵓	欄	186 鴈	雁	187 𡵓	關	開	188 宦	𡵓	189 姦		
n	o	p	q		a	b		a	b	c		a	b
𡵓	190 班	𡵓	斑	191 閒	間	𡵓	簡	𡵓	蘭	閒	閒	閒	閒
b		a	b	c		a	b	c	d	e	f	g	h
192 閑	𡵓	193 山	𡵓	山	汕	詵	仙	194 產					
	a	b		a	b	c	d	e	f		a		

i. *p'wán / p'uán- / p'a n semi-circular pool (Li), see f. above.

j. *b'wán / b'uán / p'a n tray (Mo).

k. *b'wán / b'uán- / p a n bank between fields (Tso); to separate from (Lunyü); to rebel (Lunyü); p a n - y ü a n relaxed (Shī). Gl. 832.

l. *b'wán / b'uán- / p'a n to desert, revolt (Tso), Pek. p'a n is irregular.

m. *b'wán / b'uán- / f a n uncoloured garment (Shī). Gl. 135.

182 a—c. *b'wán / b'uán / p'a n turn round (Li); loan for *id.* joy (Meng); *p'wán / p'uán / p a n squat (Chuang); loan for i. below (Kuliang), for 190 c. variegated (Li). Gl. 160. b. is Yin bone (A 1: 48,4), c. is Chou II (inscr. 135). The graph has 'boat' and 'baton' (punt?).

d. *b'wán / b'uán / p'a n basin (Li); loan for *id.* joy (Shī). Gl. 160. — e—f. *id.* tray, dish (Tso); basin (Li); loan for *id.* turn round (cf. a. above) (Yi); joy (Shu); loan for g. (Sün). Gl. 160. f. is Chou II (inscr. 157). — g. *id.* big stone, rock (Yi). — h. *id.* girdle-satchel (Li). — i. *id.* big belt (Yi); belt with pocket or pouch (Tso).

183 a—b. *mwán / muán / m a n even (only Han time text examples). b. is Chou II (inscr. 195, name). Possibly a drawing of a balance (?).

c. *mwán / muán- / m a n full (Tso).

d. *mwán / muán / m a n shut the eyes, be deluded (Sün); ashamed (Chuang, so acc. to certain comm.).

e. *mwán / muán / m e n and *m'wán / m'wán / w a n a kind of elm (Tso); *m'wán / m'wán / w a n and *mwán / muán, muán- / m a n resin, gum (Chuang).

f. *mwán / muán / m e n (red gem, here loan for *id.*): red millet (= 442 a) (Shī). Gl. 210.

g. *mwán / muán- / m a n and *mwán / muán-, muán- / m e n grieved (Li).

184 a. *kan / kan / k i e n villainous, traitor (Shu); wickedness (Shu); adultery (Tso). The Seal has 'three women'.

185 a. *klän / kän- / k i e n select, distinguish (Sün).

b—d. *klan / kan- / k i e n remonstrate, admonish (Shī). c. is Chou II (inscr. 154), d. is Chou II (inscr. 160).

e. *klän / kän- / k i e n select (Yi Chou shu).

- i—g. **glân* / *lân* / *lan* barrier, be a barrier to, protect (Kuots'ê). g. is Chou II (inscr. 173, name).
- h. **glian* / *lien* / *lien* boil silk (Chouli). — i. *id.* boil silk (Chouli); white silk (Tso); purify, exquisite (Lü); to train (Li); improve by training (Shu ap. Mo). — j. *id.* refine (metal) (Kuots'ê).
- k. **glân* / *lân*, *lân* / *lan* big wave (Meng). Gl. 278.
- l—m. **glân* / *lân* / *lan* brilliant (Shī); cooked into shreds (Lü); rotten, dissolved (Kungyang); burn, consumed by fire (Tso).
- n. **glân* / *lân* / *lan* orchid (Tso); *huan-lan* Metaplexis (Shī).
- o—p. **glân* / *lân*, *lân* / *lan* to fib, cheat (only Han time text ex.). p. is Chou I (inscr. 65, sense of b. above).
- q. **glian* / *lien* / *lien* a kind of tree (Chouli); **glân* / *lân* / *lan* railing, pen (only Han time text ex.).
- 186 a. **ngan* / *ngan* / *yen* wild-goose (Shī).
- b. variant of the preceding (Tso).
- 187 a. **kwan* / *kwan* / *kuan* two tufts of hair on child's head (Shī). The original graph must have been a drawing.
- b—c. **kwan* / *kwan* / *kuan* bar (Lao); barrier, frontier gate (Shī); loan for *id.* bird's cry (Shī); loan for **wan* / *wan* / *wan* to bend (sc. the bow) (Tso); loan for 159 a. insert (Shī). c. is Chou IV (inscr. 290). Gl. 699.
- 188 a—b. **g'wan* / *γwan* / *huan* servant (Kuoyü); officer, official (Tso); learn for office (Tso). b. is Chou II/III (inscr. 274, name). The graph has 'roof' and 'slave, servant'.
- 189 a—b. **nwan* / *nwan*, *nwan* / *nuan* Shuowen says: to quarrel (no text). b. is pre-Han (inscr. 431, name). The graph has 'two women'.
- 190 a—b. **pwan* / *pwan* / *pan* divide, distribute (Shu); spread out (Tso); scatter (Tso); hold back, withdraw (an army) (Tso); walk hesitantly (Yi); classify, arrange (Meng); rank (Tso); variegated (Li). b. is Chou (inscr. 352). The graph has 'knife' and 'jade', doubled. — c. *id.* variegated (Li).
- 191 a—c. **kăn* / *kăn* / *kien* crevice, interstice (Chuang); interval, space between (Li); middle, in, among (Shī); interval in time (Chuang); **kăn* / *kăn* / *kien* find a crevice in, find fault with (Lunyü); to separate, alienate, differences (Tso); favourable moment, occasion (Meng); intermeddle (Tso); replace, supersede (Shī); alternate (Shu); (look in a crevice:) to spy on (Tso); insert (Shī); *g'ăn* / *γăn* / *hien* (interstice in time:) leisure (Meng); peace (Tso). Gl. 699, 1956. c. is Chou II (inscr. 184). The graph has 'door' and 'moon'. b. is a later vulgar form. In modern praxis the word is written b. with 'sun' instead of 'moon' in its reading *kien*, whereas the original form is maintained for the reading *hien*. But in classical texts it should always be written a.
- d—e. **kăn* / *kăn* / *kien* slip or tablet of bamboo, for writing (Shī); loan for *id.* select (Shu); abridge, summary (Yi); moderate (Li); treat summarily, large-minded, not minding small matters (Lunyü); to slight (Meng); great (Shī); loud (sound) (Shī); examine (Shu); verified, real, effective (Li); loan for 184 b. (Tso). Gl. 87, 109, 1290, 1484, 1916. e. is Chou III/IV (inscr. 325).
- f. **kăn* / *kăn* / *kien* a fragrant plant (Orchis?) (Shī, Mao version).
- g. **g'ăn* / *γăn* / *hien* beautiful, refined (Shī). Gl. 153.
- h. **g'ăn* / *γăn* / *hien* to spy on, watch (Meng).

195	采	番	𡵓	幡	幡	𡵓	輻	緋	燔	璠	幡	藩	潘	蟠	
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
播	譟	𡵓	藩	196	𡵓	遣	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	197	衍
p	q	r	s		a	b	c	d	e	f	g	h	i		a
愆	飭	198	虔	𡵓	199	彥	諺	顏	嘖	200	焉	嗎	201	展	輶
b	c		a	b		a	b	c	d		a	b		a	b
跟	202	𡵓	203	延	筵	𡵓	𡵓	𡵓	𡵓	𡵓	204	廛	躔	纏	
c		a		a	b	c	d	e	f	g		a	b	c	

i. **kan / kan- / kien* stream in a ravine (Shī).

j. **g'an / yan- / hien* forceful, energetic, fierce (Tso). Gl. 153.

192 a—b. **g'ăn / yăn / hien* bar, barrier (Yi); enclosure (Chouli); obstruct, guard against (Tso); protect (Meng); loan for *id.* to train, well-trained, refined (Shī); great (Shī); large-minded (Chuang); move leisurely (Shī). Gl. 88, 153, 844. b. is Chou II (inscr. 169, sense of 191 a. above). The graph has 'door' and 'wood'.

193 a—c. **săn / şăn / shan* mountain, hill (Shī). b. is Yin bone (0 72), c. is Chou II (inscr. 139). The graph is a drawing.

d. **san / şan- / shan* wicker trap (Shī). Gl. 443.

e. **san / şan, şan- / shan* vilify, slander (Lunyü).

f. **sian / şian / sien* an immortal (Lie).

194 a. **săn / şăn- / ch'an* (Pek. *ch'an* is irregular, we should expect a *shan*) breed, bear (Tso); produce (Li); product (Meng); livelihood (Meng).

195 a. **b'ăn / b'ăn- / pan* (Kuangyün) and *b'ian / b'ian / p'ien* (Shīwen to Ode 222) discriminate, arrange, distinguish (Shu); punctilious (Shī). The Seal form of our 195 a. being very similar to that of 𠂔 825 a., the latter was substituted to the former in Shu and Shī versions already in Han time. Our word here is cognate to but not (as often stated) *id.* with 219 b. 辨 *b'ian / b'ian / p'ien* distinguish. Gl. 716, 1212, 1217.

b—c. **p'iwăn / p'iwvn / fan* a turn, a time (Lie); **puâr / puâ / po* martial (Shī); loan for r. ('white', here:) white-haired (Shu); for m. (Sün). Gl. 2107. c. is Chou II (inscr. 194, name).

d. **p'iwăn / p'iwvn / fan* turn, change (Meng); to wave (as leaves) (Shī); changeable, frivolous (Shī); nimble-minded, versatile (Shī). Gl. 619. — e—f. *id.* banner (inscr. 325). f. is Chou III/IV (inscr. 325).

g. **p'iwăn / p'iwvn / fan* cover (Lü).

h. **b'iwăn / b'iwvn / fan* and **p'iwăn / p'iwăn / fan* confuse, disorderly (Chuang; acc. to others: disentangle, arrange).

i. **b'iwăn / b'iwvn / fan* burn, roast (Shī); loan for k. (Meng). — j. *id.* a kind of gem (Tso). — k. *id.* cooked sacrificial meat (Kuliang). — l. *id.* paw (Tso).

- m. **b'iwǎn / b'iwǎn / f a n* luxuriant (growth) (Shī); to be numerous, prosper (Shu, Tso); **piwǎn / piwǎn / f a n* hedge, screen (Shī); (screening:) outer regions of the empire (Chouli). G. 716.
- n. **p'wǎn / p'wǎn / p'a n* rice water (Li); loan for o. (Lie).
- o. **b'wǎn / b'wǎn / p'a n* to curl (Shang shu ta shuan); circulate (Li).
- p. **pwār / puā- / p o* spread out, to sow (Shī); distribute (Shu); publish (Tso); banish, reject (Shu); winnow (Chuang); shake (Lunyü). — q. *id.* promulgate (Shu ap. Shuowen).
- r. **b'wār / b'uā / p'o* and **pwār / puā / p o* white (Yi); loan for **b'wār / b'uā / p'o* big, bulging (Tso).
- s. **piwǎn / piwǎn / f a n* hedge, fence (cf. m. above) (Shī); frontier (Chuang); covered carriage (Tso).
- 196 a. **k'ian / k'ian: / k'ie n* Shuowen says: a small clod of earth (no text).
- b—d. **k'ian / k'ian: / k'ie n* send (Shī); send off, let go (Tso); **k'ian / k'ian- / k'ie n* convey (sacrificial meat) to the grave (Li). c. is Yin (inscr. 12), d. is Chou II (inscr. 184).
- e. **k'ian / k'ian: / k'ie n* k'ie n - k'ü a n to cling to, closely attached (Shī). Gl. 919.
- f—i. **k'ian / k'ian- / k'ie n* reprove, reprimand (Shī). g. is Yin bone (B hia 3: 10), sense here uncertain h. is Chou I (inscr. 71, sense of b. above), i. is Chou I (inscr. 72, sense of b.); in all these archaic forms rad. 30 instead of 149.
- 197 a. **gian / iän: / y e n* flow over, flow out (Yi); (periodically inundated:) low-land (Tso); go to excess (Shī); abundant (Shī); extensive (Shu); loan for *id.* basket (Tso). Gl. 419, 1552. The Seal has 'water' and 'go'.
- b. **k'ian / k'ian / k'ie n* exceed (Shī); to err, error (Shī); to lose (Tso); evil malady (Tso).
- c. variant of 饑 (Sün).
- 198 a—b. **g'ian / g'ian / k'ie n* kill (Shī); to cut (Shī); reverential (Shī). b. is Chou II (inscr. 180). Gl. 1024, 2023. The graph has 'tiger' and 'strokes, 'lines'.
- 199 a. **ngian / ngian- / y e n* adornment (Shi); accomplished, talented (Shī). — b. *id.* proverb, saying, vulgar talk (Tso). Gl. 1831.
- c. **ngan / ngan / y e n* face, countenance (Shī); colour (Shī).
- d. **ngân / ngân- / a n* coarse, rude (Lunyü) (acc. to others: relaxed, careless).
- 200 a. **ian / iän / y e n* Shuo wen says: a kind of bird (no text); loan for *id.* how (Shī); **gian / jian / y e n* suffix forming adverbs (Chuang); final particle (Shī).
- b. **xian / xian / h i e n* joy, laugh (Ch'uts'î).
- 201 a. **tian / tian: / c h a n* roll over (Shī, certain versions); unfold, open (Yili); develop, set forth, explain (Tso); examine (Li); loan for *id.* truly (Shī); for **t'ian / t'ian- / c h a n* ritual robe (Shī).
- b. **t'ian / t'ian: / c h a n* roll over (Shī).
- c. **nian / nian: / n i e n* trample (Chuang).
- 202 a. **t'ian / t'ian: / c h'a n* to complete, accomplish (Tso).
- 203 a. **dian / iän / y e n* extend (Shu); continue (Tso); delay (Shu); stretch (sc. the neck) (Lunyü); to conduct, invite (Shu); (extension:) square crown on top of ceremonial cap (Li). Gl. 1586. — b. *id.* bamboo mat (Shī). — c. *id.* square crown on top of ceremonial cap (Tso), see a. above.

205	善	𦍋	𦍋	膳	𦍋	繕	206	輿	僊	遷	207	羨	208	孱	潺	
	a	b	c	d	e	f		a	b	c		a		a	b	
俛	俛	轉	209	鮮	𦍋	鮮	癢	躑	210	匙	211	𦍋	212	扇	偏	
	c	d	e		a	b	c	d	e		a		a		a	b
煽	213	連	連	連	214	聯	215	輦	216	反	赧	217	然	燃	218	
	c		a	b	c			a		a	b		a	b		
片	219	辨	辨	辨	辨	辨	220	弁	卞	抃	拚	拚	拚	拚		
	a		a	b	c	d	e	f		a	b	c	d	e	f	

d. **t'ian* / *t'ian* / *ch'an* long (sc. beams) (Shī).

e. **sian* / *sian* / *shan* make bricks (Kuan). — f. *id.* suppl. (Lao).

g. **d'an* / *d'an* / *tan* great words (Shu), boast (Kuoyü); great (Shu); cheat (Lie); extravagant, disorderly (Shu); wide, far apart, far-reaching (Shī); loan for *id.* a particle (Shī). Gls. 833, 1617.

204 a. **d'ian* / *d'ian* / *ch'an* soil belonging to one peasant family (Chouli); a farm, a farmyard (Shī); shop (Li). — b. *id.* orbit of a celestial body, go its orbit (Lü). — c. *id.* bind, wind (Lie).

205 a—c. **dian* / *zian* / *shan* good (Shī); approve (Meng); make good (Lunyü); treat well (Tso). b. is Yin (inscr. 28), c. is Chou II (inscr. 160). The graph has 'sheep' and 'flute' doubled (mutton, i. e. food, and music?). Possibly the original graph for d.(?)
d—e. **dian* / *zian* / *shan* cooked food (Shī); eat (Li). e. is Chou III/IV (inscr. 298). — f. *id.* (make good:) repair, put in order (Tso).

206 a. **ts'ian* / *ts'ian* / *ts'ien* Shuowen says: to rise high (no text). Abbreviated in the derivatives:

b. **sian* / *sian* / *sien* caper about, dance (Shī); loan for 193 f. an immortal (Lie).

c. **ts'ian* / *ts'ian* / *ts'ien* remove, be removed (Shī); alter (Tso). Gl. 620.

207 a. **dzian* / *zian* / *sien* and **dz'ian* / *dz'ian* / *tsien* covet, desire (Shī); surplus, affluence (Shī); **zian* / *ian* / *yen* oblong (Chouli). Gl. 559.

208 a. **dz'ian* / *dz'ian* / *ch'an* and **dz'än* / *dz'än* / *ch'an* timid (Ta Tai li); loan for c. (Shu, one version).

b. **dz'ian* / *dz'ian* / *ch'an* to flow (Ch'uts'i).

c, d. **dz'än* / *dz'än* / *chan* and **dz'üan* / *dz'üan* / *chuan* exhibit (Shu). Gl. 1234.

e. **dz'än* / *dz'än* / *chan* and **dz'an* / *dz'an* / *chan* sleeping-carriage (Tso).

209 a—c. **sian* / *sian* / *sien* fresh fish (Li); fresh meat (Shu); good (Shī); freshly bright (Shī); die prematurely (Tso); **sian* / *sian* / *sien* rare, few (Shī); solitary (Shī). Gls. 122, 624, 643, 702, 838, 1845. b. is Chou I (inscr. 125, name), c. is Chou III/IV (inscr. 324). The graph has 'fish' and 'sheep' (mutton).

- d. **sian / siän:* / sien scab (Kuoyü).
 e. **sian / sien / sien* p'ien-sien walk with difficulty (Chuang).
- 210 a. **sian / siän:* / sien rare, few (Yi, Cheng Hsuan's version). The Seal has 'that, this' and 'few'. Cf. 209 a.
- 211 a. **sian / siän / sien* fresh food (Chouli). The Seal has 'fish' tripled. Cf. 209 a.
- 212 a. **sian / siän-* / shan wicker door, leaf of door (Li); screen (Lü); loan for c. (Shī, Lu version). The Seal has 'door' and 'wing'. — b. *id.* blaze (Shī ap. Shuowen). — c. *id.* blaze (Shī).
- 213 a. **lian / liän:* / lien a kind of carriage (Chouli, one version, = 215); loan for **lian / liän / lien* connect (Li), unite (Meng), in a row, consecutively (Shī); to wash (Li); toilsome, difficult, slow (Yi). loan for c. (Li). The Seal has 'carriage' and 'go'.
 b. **lian / liän / lien* ripple (Shī); to drip (as tears) (Shī). Gl. 278.
 c. **lian / liän:* / lien a kind of sacrificial vessel (Lunyü).
 d. **lian / liän / lien* 蓮 lotus fruit (Shī, Lu version, Gl. 352).
- 214 a. **lian / liän / lien* join, bring together (Chouli). The Seal has 絲 to the right: 'silk string' and 'ear'.
- 215 a. **lian / liän:* / nien (Pek. nien is irregular, we should expect a lien) cart drawn by two men (Shī). The Seal has 'carriage' and 'man' doubled.
- 216 a. **nian / niän:* / nien Shuowen says: to work leather so as to make it smooth and soft (no text).
 b. **nan / nan:* / nan blush (Meng).
- 217 a. **nian / niän* / jan burn (Meng); loan for *id.* so, thus (Shī); affirm, approve (Lunyü); adverb suffix (Shī). The Seal has 'flesh', 'dog' and 'fire'. — b. *id.* burn (Mo).
- 218 a. **p'ian / p'ien-* / p'ien (one half =) partial, one-sided (Lunyü); **p'wän / p'wän-* / p'an one half, one of two parts (Chuang). Gl. 2077. The Seal shows one half of the character for 'tree' (1212).
- 219 a. **pian / piän:* / pien Shuowen says: criminals accusing one another (no text).
 b—d. **b'ian / b'iän:* / pien and **b'än / b'än-* / pan (cf. 195 a) divide (Chouli); distinguish, discriminate (Lunyü); distribute (Tso); loan for f. (Chouli); for 246 b. (Tso).
 d. is pre-Han (inscr. 405, name).
 e. **b'ian / b'iän:* / pien distinguish, discriminate (Yi); dispute (Meng); strive (Tso); scrutinize, regulate (Shu); find fault with (Chouli); distribute, everywhere (Li); loan for 246 b. (Yili). Gl. 1217.
 f. **b'än / b'än-* / pan manage, deal with (Tso).
- 220 a. **b'ian / b'iän-* / pien cap (Shī); loan for *id.* hurriedly (Li); loan for d. to fly (Shī). Gl. 591. The Seal shows 'two hands' and a drawing of a cap. — b. *id.* This is but a corrupted modern form of the preceding graph; loan for *id.* law (Shu); quick, hurriedly (Tso, cf. a. above). Gl. 2002. — c. *id.* to clap the hands (Ch'uts'i).
 d. **b'ian / b'iän-* / pien (same as the preceding; loan for:) **p'iwän / p'iwän* / fan to fly, voltigate (Shī); **piwän / piwän-* / fen to dust (Li).

221	便	鞭	鞭	222	免	俛	勉	冕	挽	鞅	婉	晚	晚	鞅	繞
	a	b	c		a	b	c	d	e	f	g	h	i	j	k
澆	223	面	面	面	緬	224	鼻	擗	邊	徧	徧	邊	225	綿	綿
l		a	b	c	d		a	b	c	d	e	f		a	b
226	卷	卷	眷	捲	髻	捲	拳	捲	倦	勸	圈	券	綬	捲	綦
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
據	227	員	員	圓	頃	殞	殞	隕	碩	實	頤	異			
p		a	b	c	d	e	f	g	h	i	j	k			

e. *p'iwǎn / p'iwǎn / f a n circuitous (Chuang).

f. *b'iwǎn / b'iwǎn / f a n and *b'ian / b'ian- / p i e n basket (Li).

221 a. *b'ian / b'ian- / p i e n comfortable (Ch'uts'i); convenient, useful (Li); prompt (Sün); thereupon, then (Chuang); *b'ian / b'ian / p'ien eloquent, specious (properly: discriminating, punctilious, cf. 195 a.) (Lunyü). Gl. 716, 1217.

b. *b'ian / b'ian- / p i e n and *b'ian / b'ian- / p'ien a kind of tree (Mo).

c. *p'ian / p'ian / p i e n whip (Shu).

222 a. *m'ian / m'ian: / m i e n escape, avoid (Tso); take off (Tso); cease (Lunyü); loan for *m'iwǎn / m'iwǎn- / w e n mourner's hair-dress (Li); for *id.* new, fresh (Li).

b. *m'ian / m'ian: / m i e n bend the head (Chouli); bend down (Tso); character sometimes loaned for the synonymous 136 r.; loan for c. (Li). — c. *id.* make an effort (Shi); vigorous (Shi). — d. *id.* ceremonial cap (Shu).

e. *m'wǎn / m'wǎn / m a n and *m'wǎn / m'wǎn: / m e n confused, stupid (Chuang; meaning much debated).

f. *m'wǎn / m'wǎn / m a n shoe, sole (Lü); loan for j. (Lü); for 183 g. (Lü).

g. *m'iwǎn / m'iwǎn: / w a n and *m'ian / m'ian: / m i e n complaisant, mild (Li).

h. *m'iwǎn / m'iwǎn: / w a n late (Li). — i. *id.* lustrous, rich (sc. colour) (Ch'uts'i). — j. *id.* pull (a cart) (Tso).

k. *m'iwǎn / m'iwǎn- / w e n mourning clothes, mourning hair-dress (cf. a. above) (Tso); loan for d. (Sün).

l. *m'wǎn / m'wǎn: / m e i smoothly flowing water (Shi, Mao version); to defile (Meng).

223 a. *m'ian / m'ian- / m i e n face (Shi); face to face (Shi); loan for 222 c. (Shu). Gl. 1728.

b. *m'ian / m'ian: / m i e n to turn from, abandon (Ch'uts'i). — c. *id.* sink in (sc. wine) (Shi). Gl. 940. — d. *id.* thin, drawn-out (Kuoyü); loan for *id.* distant (Kuliang).

224 a. *m'ian / m'ian / m i e n Shuowen says: hidden, not visible (no text), possibly the original graph for f. below (cf. d., e.). — b. *id.* lath supporting the eaves (Ch'uts'i).

c—e. *p'ian / p'ian / p i e n borders (Tso); side (Li). d. is Chou I (inscr. 65), e. is Chou II (inscr. 147). — f. *id.* a kind of ritual vessel (Shi).

225 a—b. **mian* / *mian* / *mien* thin and long, drawn out (Shī); tiny, delicate (Shī); in a continuous row (Shī). Gl. 741. The Seal has 'silk' and 'silk stuff'.

226 a. **kiwan* / *kiwän* / *küan* to roll (Shī); **g'iwän* / *g'iwän* / *k'üan* bend, curved (Shī); handsome (Shī); loan for g. fist (Li). Sometimes u. f. 418 a. Gl. 249.

b—c. **kiwan* / *kiwän* / *küan* look on with affection (Shī).

d. **k'iwän* / *k'iwän* / *k'üan* crooked wood (Kuots'ê); bowl made out of curving wood (Meng); **kiwan* / *kiwän* / *küan* ring in nose of an ox (Lü).

e. **g'iwän* / *g'iwän* / *k'üan* and **k'iwän* / *k'iwän* / *k'üan* chignon (Li); loan for a. beautiful (Shī, one version). Gl. 249.

f. **g'iwän* / *g'iwän* / *k'üan* force, forceful (Chuang). — g. *id.* (rolled hand:) fist (Li); force, strength (Shī). — h. *id.* wriggle, move as a snake (Ch'uts'i).

i. **g'iwän* / *g'iwän* / *küan* tired (Lunyü). — j. variant of the preceding (Chuang).

k. **g'iwän* / *g'iwän* / *küan* and **g'iwän* / *g'iwän* / *k'üan* enclosure for pigs (Kuan); **kiwän* / *kiwän* / *küan* and **k'iwän* / *k'iwän* / *k'üan* turn round (on the foot) (Li); loan for d. wooden bowl (Li).

l. **k'iwän* / *k'iwän* / *k'üan* bond, deed, consisting of two halves (wooden parts) (Kuan).

m. **k'iwän* / *k'iwän* / *k'iwän* / *k'üan* k'ien-k'üan to cling to, closely attached (Shī). Gl. 919.

n. **k'iwän* / *k'iwän* / *k'üan* and **iwän* / *iwän* / *yüan* head covering (Hanfei); loan for 418 a. (Sün).

o. **g'wan* / *gwan* / *huan* feed animals with grain, rear (for slaughter) (Tso); grain-fed animal (Li). — p. variant of the preceding (Chuang).

227 a—b. **giwän* / *jiwän* / *yüan* circle, circumference (Shī); round (Meng); return (Shu); **giwän* / *jiwän* / *yün* a particle (Shī). loan for g. (Shī). Gl. 238, 545, 1187, 2104. b. is Chou I (inscr. 124, name). The graph has a 'circle' and a 'cauldron': the round rim of a cauldron. In the modern graph the *ting* cauldron has been corrupted into *pei* cowry.

c. **giwän* / *jiwän* / *yüan* round (Hanfei); all round, universal (Yi).

d. **xiwän* / *xiwän* / *hüan* ocarina (Chouli).

e. **giwän* / *jiwän* / *yün* drop, lose (sc. life) (Kuoyü); destroy (Sün).

f. **giwän* / *jiwän* / *yün* loop through which a rope is passed (in fixing a target) (Chouli).

g. **giwän* / *jiwän* / *yün* fall down, throw down (Shī); overthrow (Tso); to lose (Tso); loan for c. circle (Shī). Gl. 1187. — h. variant of the preceding (Tso ap. Shuowen). — i. *id.* to rain, fall down like rain (Kungyang); fall to the ground (Tso).

j—k. **giwän* / *jiwän* / *yün* (variant of 460 c. below, Shuowen, hence the reading) clan name (inscr. 96). k. is Chou I/II (inscr. 212).

228 a. **iwän* / *iwän* / *yüan* Shuowen says: small worm, taking it as primary form of b. (hence the reading). No text.

b. **iwän* / *iwän* / *yüan* and **iwän* / *iwän* / *yüan* and **g'iwän* / *g'iwän* / *küan* to crawl as a caterpillar (Shī); soft, bending (Chouli).

c. **iwän* / *iwän* / *yüan* dissatisfied, grieved (Shī). — d. *id.* fatigue, suffering (Lie).

e. **kiwän* / *kiwän* / *küan* pent up, reserved, cautious (Lunyü). — f. *id.* a kind of silk stuff (Mo).

g. **giwän* / *iwän* / *yüan* abandon (Kuots'ê); remove (Meng).

h. **kiwän* / *kiwän* / *küan* to cleanse (Kuoyü).

i. **kiwän* / *kiwän* / *kiwän* / *küan* glance at, look askance (Meng).

1. **d'íwan / z'íwän:* / s h u a n name of a fish (Yili); **t'íwan / t'síwän, t'síwän:* / c h u a n another kind of fish (Lü).
 m. **twän / tuän* / t u a n and **t'íwan / t'síwän:* / c h u a n regulate (Kuoyü).
 n. **d'wän / d'uän* / t' u a n round, everywhere, plenty (Shī ap. Shīwen). — o. *id.* grieved (Shī). — p. *id.* round, make round (Li); collect (Kuan); bundle (Chouli) (Shīwen here alt. reads **d'íwan / d'íwän:* / c h u a n, *id.* w. j. above, but this is impossible since both occur with different meanings: j. small bundle, p. big bundle, in Chouli; Yü jen); loan for a. above (Lü). — q. *id.* rich, plentiful (dew) (Shī).
- 232 a. **t'íwan / t'síwän* / c h' u a n bore through (Shī). The Seal has 'tooth' and 'hole'.
- 233 a. **t'íwan / t'síwän:* / c h' u a n oppose, contrary (Chuang).
- 234 a—b. **dz'íwan / dz'íwän* / t s'ü a n complete (Meng); preserve (Chuang). — c. *id.* one-coloured sacrificial animal (Tso).
 d. **ts'íwan / ts'íwän* / t s'ü a n become cured (sc. illness) (Chuang). — e. *id.* bamboo trap to catch fish (Chuang). — f. *id.* a fragrant plant (Chuang). — g. *id.* to weigh, to measure (Kuoyü).
 h. **d'íwan / z'íwän* / c h' u a n car with solid wheels (without spokes) (only Han time text ex.); loan for *id.* or **ts'íwan / ts'íwän* / t s'ü a n to measure (Chuang).
- 235 a. **dz'íwan / dz'íwän:* / t s'ü a n fat (meat) (only Han time text ex.); loan for d. (Tso). The Seal has 'bird' and 𪛗 'bow'.
 b. **tsíwan / tsíwän:* / t s'ü a n fat (Ch'uts'í).
 c. **tsíwan / tsíwän* / t sien (Pek. t sien is irregular, we should expect a t s'ü a n) chisel, sharp point (Mo).
 d. **tsíwän / tsíuän-* / t s'ü n remarkable, extraordinary (Tso), same w. as 468 t.
- 236 a—b. **dzíwan / z'íwän* / s'ü a n turn round, to wheel (Tso); return (Shī); deflect (Shi); all round (Meng); a ring (for suspending a bell) (Chouli); loan for *id.* to urinate (Tso). b. is Yin bone (B hia 35: 5). The graph has 'foot' and 'banner' and a circle. — c. *id.* beautiful (Shī), Han version ap. Shīwen. Gl. 248. — d. *id.* a kind of precious stone (Sün). — e. variant of the preceding, with phonetic abbreviated (Sün).
- 237 a—d. **dz'íwan / dz'íwän* / t s'ü a n spring, source (Shī). b. is Yin bone (A 4: 17,1), c. is Yin bone (B hia 3: 6), c. is Chou II (inscr. 147). The graph shows a fountain with water flowing; the modern graph, by 'folk etymology', has modified this into 'white' and 'water'.
 e. **s'ian / s'íän-* / s i e n thread (Chouli).
- 238 a. **níwan / n'íwän:* / j u a n soft, weak (Kuots'è). — b. *id.* soft, weak (Kuots'è). — c. *id.* wriggle, move slightly (Sün). — d. variant of the preceding, through confusion of this phonetic with that of series 134 above.
 e. **níwan / n'íwän, n'íwän:* / j u a n a kind of precious stone (Li, Sū Miao's version ap. Shīwen). — f. variant of the preceding (Li, current version), due to the same confusion of this phonetic with that of series 134.
 g. **nwän / nuän-* / n u a n weak (Sün).
 h. **nwän / nuän:*, *núan-* / n u a n hot water (Yili).
 i. **nwän / nuän:* / n u a n warm (Kuoyü).
 j. **níuat / n'íwät* / j o to dip, soak (Yili). — k. variant of the preceding (Chouli), due to the same confusion of this phonetic with that of series 134.

237	泉	𠂔	𠂔	𠂔	𠂔	線	238	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e			a	b	c	d	e	f	g	h	i			
𠂔	𠂔	239	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	240	𠂔	𠂔	𠂔		
j	k		a	b	c	d	e	f	g	h	i			a	b	c			
𠂔	𠂔	241	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	242	𠂔	𠂔	𠂔	243		
d	e		a	b	c	d	e	f	g	h			a	b	c				
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	244	𠂔											
a	b	c	d	e			a												

239 a. *kian / kien / k'ien Shuowen says: even, level (no text). The graph (cf. e. below) shows two objects of unknown meaning in a parallel position. — b. *id.* pig or boar 3 years old (Shī).

c. *kian / kien: / k'ien callus, corn (Chuang).

d—e. *k'ian / k'ien, k'ien- / k'ien water from a river running out and forming a stagnant pool (Lie). b. is Chou III/IV (inscr. 324).

f. *k'ian / k'ien / k'ien glow-worm (Lü).

g—h. *ngian / ngien / yen (grind:) thoroughly examine (Yi).

i. *kiad / kiei / ki and *kian / kien / k'ien crosspiece of wood on top of pillar (Chuang).

240 a. *kian / kien / k'ien shoulder (Shī); to carry (Shu); loan for b. (Shī); loan for *g'ian / yien / hien and *g'an / yan / hen thin, emaciated (Chuang). Gl. 1486. — The graph (cf. d. below) has 'flesh' and a drawing of a shoulder (?).

b—d. *kian / kien / k'ien pig or boar 3 years old (Lü). d. is Chou III/IV (inscr. 323). Cf. 239 b. above.

e. *k'ian / k'ien / k'ien and *k'an / k'an / k'ien long-necked (Chouli).

241 a—d. *kian / kien- / k'ien to see (Shī); auxiliary forming the passive voice (Lunyü); *g'ian / yien- / hien appear (Shī); conspicuous, manifest (Meng); cause to appear, introduce (Lunyü); loan for *kän / kän- / k'ien covering of a coffin (Li); to mix (Li); b. is Yin bone (A 1: 29,1), c. is Yin bone (A 1: 29,2), d. is Chou I (inscr. 58). The graph shows a 'man' with a big 'eye'. — e. is a later, vulgar form of a. in the reading hien.

f. *k'ian / k'ien- / k'ien and *g'ian / yien: / hien to be visible, to be like (Shī). Gl. 775.

g. *g'ian / yien: / hien beautiful (Shī). Gl. 87.

h. *g'än / yän- / hien a plant with red stem (Kuan); loan for *g'wan / ywan: / h u a n smile (Lunyü ap. Shīwen; — if this is not rather 165 a. above, wrongly abbreviated?).

242 a—b. *xian / xien: / hien display, manifest (Tso); bright, illustrious, splendid (Shī); clearness, clear norms (Shu). Gl. 1113, 1647, 1676. b. is Chou I (inscr. 65). The left part may have been the original graph for c. (?).

c. *xian / xien: / hien strap forming part of horse's trappings (Tso).

243 a—b. **ian* / *ien*- / *yen* the swallow (Shī); loan for *id.* to rest, at ease, soothe (Shī); feast (Shī); beautiful (Shī; the Han version here adds Rad. 38); in privacy, familiarity (Li); **ian* / *ien* / *yen* name of an ancient state (Tso). Gl. 120. b. is Yin bone (A 6: 43,6). The graph is a drawing.

c. **ian* / *ien*- / *yen* to swallow (Hanfei). — d. *id.* sun shining without clouds (Shī, Han version). Gl. 723. — e. *id.* converse (Kuots'ê).

244 a. **t'ian* / *t'ien*- / *t'ien* face (Shī). The Seal has 'to see' and 'face'. Gl. 614.

245 a—d. **dz'ian* / *dz'ien* / *ts'ien* before (Shī); precede (Yili); advance (Li); former (Shī). b. is Yin bone (A 1: 40,2, here enlarged by rad. 144), c. is Chou II (inscr. 186), d. is Chou II (inscr. 196).

e. **tsian* / *tsiän*- / *tsien* cut off (Yili).

f. **tsian* / *tsiän* / *tsien* throw water on, wash (Kuots'ê). — g. *id.* fry, boil (Li); consume, diminish (Hanfei).

h. **tsian* / *tsiän*- / *tsien* bamboo used for arrows, arrow (Li).

i. **tsian* / *tsiän*- / *tsien* clip (Shī); cut, strip (Tso); utterly (Tso); washy (colour) (Yili). — j. vulgar variant of the preceding.

k. **tsian* / *tsiän*, *tsiän*- / *tsien* hair-tufts at the temples (Ch'uts'i); **tsian* / *tsiän*- / *tsien* cut the hair (Li).

246 a. **pian* / *pien*- / *pien* a circumscription, a population district (Hokuan); loan for *id.* flat and thin (Shī). Loan for b. (Sün), for k. (Chuang). The Seal has 'door' (i. e. family) and 'writing tablets'.

b. **pian* / *pien*- / *pien* all round, universally (Shī); name of a sacrifice (all-round service) (Shu); Gl. 1217, 1258. — c. variant of the preceding (Kuots'ê).

d. **b'ian* / *b'ien* / *p'ien* board under body in coffin (Tso).

e. **pian* / *pien* / *pien* and *pian* / *pian* / *pien* plait, weave (Li); **b'ian* / *b'ien*- / *pien* arrange in a series (Chouli).

f. **pian* / *pian*- / *pien* coleric (Chuang). — g. *id.* narrow (Shī); cf. a. above.

h. **p'ian* / *p'ian* / *p'ien* oblique, inclined to one side (Shu); side, lateral, border (Tso); subordinate (Tso); a division of war chariots (Tso); partial, incomplete (Li).

i. **p'ian* / *p'ian*- / *p'ien* animal of uncertain species (a kind of monkey?) (Chuang); *pian* / *pian* / *pien* otter (Huainan).

j. **p'ian* / *p'ian* / *p'ien* writing slip, section in writing (Kuots'ê). — k. *id.* fly about, fly to and fro (Shī); flutter (as a flag) (Shī); loan for h. awry (Shī); for m. (Shī). Gl. 618, 718.

l. **p'ian* / *p'ian* / *p'ien* and **pian* / *pian*, *pian*- / *pien* name of a plant (a kind of Polygonum?) (Ch'uts'i).

m. **b'ian* / *b'ian* / *p'ien* and **b'ian* / *b'ian*- / *pien* glib-tongued, insincere words (Shu in the orthodox version). Gl. 2109.

247 a. **mian* / *mien*- / *mien* Shuowen says: hidden (no text).

b. **mian* / *mien*-, *mien*- / *mien* to look askance (Chuang).

c—d. **mian* / *mian*- / *mien* richly flowing (stream) (Shī). d. is Chou III/IV (inscr. 324).

248 a. **g'wan* / *yiwen* / *h ü a n* suspend (Shī); loan for **g'ian* / *yiwen*- / *h i e n* district (Chouli).

b. **g'wan* / *yiwen* / *h ü a n* suspend, hang up (Meng).

245	前	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	246	扁	徧	遍
	a	b	c	d	e	f	g	h	i	j	k		a	b	c
	𠂔	編	徧	徧	徧	徧	篇	翩	篇	編		247	𠂔	𠂔	𠂔
	d	e	f	g	h	i	j	k	l	m			a	b	c
	縣	懸	249	建	捷	捷	捷	捷	捷	捷	捷	250	憲	𠂔	憲
	a	b		a	b	c	d	e	f	g	h	i		a	b
	𠂔	251	言	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔				
	d		a	b	c	d	e	f	g						

249 a. **kjǎn* / *kjvn-* / *kien* set up, establish (Shī); loan for *id.* name of a constellation (Sagittarius) (Lī); loan for *i.* (Lī).

b. **kjǎn* / *kjvn-* / *kien* and **g'jǎn* / *g'jvn-* / *kien* obstacle, obstruction (Chuang).

c. **kjǎn* / *kjvn-* / *kien* bow and arrow case (Tso).

d—e. **kjǎn* / *kjvn-* / *kien* and **g'jǎn* / *g'jvn-* / *k'ien* red horse with yellow mane (inscr. 325). e. is Chou III/IV (inscr. 325).

f. **kjǎn* / *kjvn-* / *kien* and **g'jǎn* / *g'jvn-* / *kien* sinew (Ch'uts'i).

g. **g'jǎn* / *g'jvn-* / *kien* strong (Yi).

h. **g'jǎn* / *g'jvn-* / *kien* door bar, bolt (Lao); loan for **kjǎn* / *kjvn-* / *kien* weary (Chouli).

i. **g'jǎn* / *g'jvn-* / *kien* bolt of a lock (Chouli); lynch-pin (Shī-tsī).

250 a—b. **χjǎn* / *χjvn-* / *hien* law (Shu); model (Shī); rule (Chouli); loan for *id.* illustrious (Lī); elated, rejoice (Shī); for 139 g'. rise high (Lī), lift high (Lī). Gl. 924. b. is Chou II (inscr. 152). — c—d. *id.* name of a river (inscr. 147). d. is Chou II (inscr. 147).

251 a—d. **ngjǎn* / *ngjvn-* / *y en* big flute (Mo); loan for *id.* speak, speech, talk (Shī); I, we (not in Shī, but in Chuang); a particle (Shī); high and large (Shī); loan for **ngjǎn* / *ngjvn-* / *y in* contented (Lī). Gl. 10, 844, 978. b. is Yin bone (A 5: 20,3, sense here uncertain), c. is Yin bone (B hia 10: 4, sense here uncertain), d. is Chou II (inscr. 143, name). The graph is a drawing of a kind of a flute.

e. **ngjǎn* / *ngjvn-* / *y en* condole (Shī); console (Shī).

f. **ngjǎn* / *ngjvn-* / *y in* affable, reasonable (Lunyü).

g. **ngjǎn* / *ngjvn-* / *y in* to quarrel (as dogs) (Ch'uts'i).

252 a—c. **ngjǎn* / *ngjvn-* / *y en* Shuowen says: a kind of boiler (no text). b. is Yin bone (B hia 8: 1, name), c. is Chou I (inscr. 67, sense of e. 'vessel' below). The *y en* is a boiler shaped as a *li* in its lower part, and with an additional upper part. The archaic forms are drawings of this. The modern form, on top of the *li*, has substituted a 'tiger', the meaning of which is uncertain. Both Ts'ieyün and Shīwen read this char. slightly differently from d.

d. **ngjǎn* / *ngjvn-* / *y en* and **ngjǎn* / *ngjvn-* / *y en* boiler (Tso).

e—g. **χjǎn* / *χjvn-* / *hien* to offer, present (Shī); exhibit, show (Shī); (conspicuous:) prominent, wise man (Shu). Name of a sacrificial vessel (properly: the presenting

- vessel), the ritual name for a above (Chou inscriptions). Gl. 1327. f. is Chou I (inscr. 82), g. is Chou I (inscr. 102). The graph has added: 'tiger' and 'dog' (meat?).
- h. **ngiǎn* / *ngiǎn*: / y e n and **ngian* / *ngiǎn*: / y e n hill top (Shī).
- i. **ngiat* / *ngiāt* / y e announce a sentence (of a court) (Lī).
- j. **ngāt* / *ngāt* / o stump of tree, shoots from stump of a tree (Shu ap. Shuowen).
For the same Phonetic with Rad. 159 see Gl. 174.
- 253 a. **an* / **an*- / y e n tranquillize (Shī ap. Shuowen). The Seal has 'sun' and 'woman'.
b—c. **ian* / *ien*- / y e n to rest, repose (Yi); feast (Shī); have pleasure (Shī). c. is Chou III (inscr. 218).
d—f. **iǎn* / **iǎn*-, **iǎn*- / y e n gutter, latrine drain (Chouli). e. is Chou I (inscr. 103, name), f. is Chou II (inscr. 139, name).
g. **iǎn* / **iǎn*: / y e n bend down (Shu); lie down (Shī); low-lying land (Tso); loan for *id.* arrogant (Tso); mole (Chuang); for d. (Chuang).
h—i. **iǎn* / **iǎn*- / y e n place name (inscr. 293). i. is Chou IV (inscr. 293).
j—k. **iǎn* / **iǎn*: / y e n some kind of mud-fish (Shī). k. is Chou III/IV (inscr. 324).
l. **ian* / **ien*: / y e n lizard (Sūn).
m. **at* / *at* / y a pull up (Meng).
- 254 a—e. **iǎn* / **iǎn*: / y e n Shuowen says: a fluttering streamer (no text). b. is Yin bone (A 5: 5,7). The graph is a drawing.
- 255 a—c. **giwǎn* / *jiwǎn* / y ü a n dragging slowly (Shī); loan for *id.* then, thereupon (Shī); a particle (Shī); change, substitute (Tso, so acc. to Fu K'ien); for e. lift, encourage (Shu). Gl. 207, 461, 1473. b. is Yin bone (T'ien ye pao kao p. 147, sense here uncertain), c. is Chou II (inscr. 157). The graph shows two hands grasping some object of uncertain analysis. — d. *id.* monkey (Chuang).
e. **giwǎn* / *jiwǎn* / y ü a n pull (Meng); pull up, raise (Meng); lay hold of, cling to (Tso); ladder (Shī); part of a k u o dagger-axe (Chouli); p'a n - y ü a n undisciplined, relaxed (Shī); **giwan* / *jiwǎn*- / y ü a n to succour (Kuoyü). Gl. 832, 843, 1981.
f. **giwǎn* / *jiwǎn*- / y ü a n and **giwan* / *jiwǎn*- / y ü a n ring-shaped jade insignium (Sūn).
g. *giwan* / *jiwǎn*- / y ü a n a beauty (Shī); **giwǎn* / *jiwǎn* / y ü a n distracted, embarrassed (Ch'uts'i). Gl. 136.
h. **giwan* / *jiwǎn* / y ü a n to flow (Ch'uts'i).
i. **xiwǎn* / *xiwǎn* / h ü a n warm (Lī). Character also applied to a synonymous word: **nwǎn* / *nuǎn*: / n u a n warm (Lī).
j. **xiwǎn* / *xiwǎn*, **xiwǎn*: / h ü a n soft, mild (Chuang); character also applied to **nwǎn* / *nuǎn*: / n u a n warm (Ch'uts'i). This is really a variant of the preceding.
k. **xiwǎn* / *xiwǎn* / h ü a n deceitful (Kungyang); forget (Shī).
l. **g'wǎn* / *yuǎn*: / h u a n slack, indulgent (Tso); slow, delay (Meng); remiss, negligent (Yi); soft (Lü).
m. **g'wan* / *ywan* / h u a n name of an ancient weight (Shu, one version). Gl. 2062.
- 256 a. **giwǎn* / *jiwǎn* / y ü a n Shuowen says: long robe (no text); loan for *id.* place name (Tso). — b. *id.* garden (Shī). — c. *id.* monkey (Kuots'è). — d. *id.* stand for a bell or musical stone (Kuan). — e. *id.* carriage pole, thill (Tso).
f—g. **giwǎn* / *jiwǎn*: / y ü a n far, distant (Shī); **giwǎn* / *jiwǎn*- / y ü a n keep far from, leave (Shī); g. is Chou II (inscr. 139).

252	𡩺	𡩻	𡩼	𡩽	𡩾	𡩿	𡪀	𡪁	𡪂	253	𡪃	𡪄	𡪅	𡪆
	a	b	c	d	e	f	g	h	i	j	a	b	c	d
𡪇	𡪈	𡪉	𡪊	𡪋	𡪌	𡪍	𡪎	𡪏	𡪐	254	𡪑	𡪒	255	𡪓
	e	f	g	h	i	j	k	l	m		a	b		a
𡪔	𡪕	𡪖	𡪗	𡪘	𡪙	𡪚	𡪛	𡪜	𡪝	256	𡪞	𡪟	𡪠	𡪡
	d	e	f	g	h	i	j	k	l	m		a	b	c
𡪣	𡪤	𡪥	𡪦	𡪧	𡪨	𡪩	𡪪	𡪫	𡪬	𡪭	𡪮	𡪯	𡪰	𡪱
	f	g	h	i	j	k	l	m	n	o	p	q	r	s
𡪲	𡪳	𡪴	𡪵	𡪶	𡪷	𡪸	𡪹	𡪺	𡪻	𡪼	𡪽	𡪾	𡪿	𡫀
	v	x	y	z	a'	b'	c'							

h—j. **g'wan* / *ɣwan* / *h u a n* (primary form of k. below, hence the reading) turn round (Mo). i. is Chou I (inscr. 91, name), j. is Chou II (inscr. 154, sense of n.). The graph has 'eye' as radical (roll the eyes, revolve) and a. slightly abbreviated as phonetic. The same character serves for yet another word **g'iwǝng*, see 829 a. below.

k—m. **g'wan* / *ɣwan* / *h' u a n* turn round, return (Shī). Character often used for the synonym 236 a. **dz'iwān* / *ziwān* / *s ü a n* turn round (Shī); promptly (Shī); agile (Shī). Gl. 248. l. is Chou II (inscr. 147), m. is Chou II (inscr. 173).

n—p. **g'wan* / *ɣwan* / *h u a n* ring (Shī); encircle (Meng). b. is Chou II (inscr. 180), p. is Chou II (inscr. 193, a. above instead of h. as phonetic).

q. **g'iwān* / *ɣiwen* / *h ü a n* tie round, encircle (Kuoyü).

r. **g'wan* / *ɣwan* / *h u a n* metal ring (Kuots'ê). — s—t. *id.* royal domain proper (Kuliang). t. is Chou II (inscr. 181, a. instead of h. as phonetic, cf. p. above).

u. **g'wan* / *ɣwan* / *h u a n* go into (sc. the buffcoat), to don (Tso). — v. *id.* to tear asunder between chariots (Tso).

x. **g'wan* / *ɣwan* / *h u a n* and **ɣiwan* / *ɣiwān* / *h ü a n* quick-minded, prompt (Chuang).

y. **giwan* / *jiwān* / *y ü a n* round (Yi).

z. **ɣiwan* / *ɣiwān* / *h ü a n* nimble, smart (Shī). Gl. 249. — a'. *id.* to fly about (Ch'uts'ī).

b'. **kiwan* / *kiwān* / *k ü a n* reserved, cautious (Meng).

c'. **iwan* / *iwen* / *y ü a n* bad, spoiled (sc. food) (Lü).

257 a—c. **ngiwān* / *ngiwan* / *y ü a n* head (Shu); principal, supreme (Yi); great (Shī); eldest (Shī); primary, fundamental (Shu); good (Li). Gl. 1277. b. is Yin bone (A 3: 22, 5), c. is Chou II (inscr. 132). The graph has 'man' with the head marked by two strokes. — d. *id.* name of a poisonous plant (Mo).

e. **ngiwān* / *ngiwan* / *y ü a n* and **ngwān* / *ngwān* / *w a n* turtle (Tso). — f. variant of the preceding; loan for p. (Chuang).

g. **ngwān* / *ngwān* / *w a n* and **ngwan* / *ngwan* / *w a n* stupid (Shu); obstinate (Tso).

h. **ngwān* / *ngwān* / *w a n* cut so as to round off corners (Ch'uts'ī). — i. variant of the preceding (Chuang).

j. **ngwān* / *ngwān* / *w a n* avid (Kuoyü).

- d. **iwǎn* / *iwvn*: / y ü a n trees with rich foliage, umbrageous (Kuoyü); loan for **giwǎn* / *jiuan*: / y ü n stop up, obstruct (Li); full of ornaments (sc. a shield) (Shī); for **iwǎn* / *iwvn*: / y ü a n and **iwət* / *iut* / y ü pent up (feelings), oppressed (Shī); to wither (Huai). Gl. 323.
- e. **iwǎn* / *iwvn* / y ü a n mandarin duck (Shī).
- f. **wǎn* / **uǎn* / w a n disused, dried-up (sc. a well) (Tso).
- g. **iwǎn* / *iwvn*: / y ü a n beautiful (Shī); gentle, docile (Tso); to soar (said of dragons) (Ch'uts'i). Gl. 120. — h. *id.* small hole (Chouli). — i. *id.* late (evening) (Ch'uts'i). — j. *id.* an area of a certain number of acres (30 acc. to Shuowen) (Ch'uts'i).
- k. **iwǎn* / *iwvn* / y ü a n y ü a n - c h'u name of a bird resembling a pheasant (Chuang).
- l. **iwǎn* / *iwvn*: / y ü a n and **wǎn* / **uǎn* - / w a n jade tessera with rounded top (Shu).
- m. **wǎn* / **uǎn* - / w a n wrist (Tso). — n. variant of the preceding (Kuots'ê).
- o. **wǎn* / **uǎn*: / w a n bowl (Kuan).
- p. **iwǎn* / *iwvn* / y ü a n and **iwǎn* / *iuan* / y ü n a kind of chariot (Mo).
- q. **iwǎn* / *iwvn*: / y ü a n and **iwət* / *iut* / y ü luxuriant (growth) (Shī); park, enclosure for animals (Kuan; in modern praxis d. above is used for this sense). Gl. 323.
- r—s. **iwǎt* / *iwt* / y ü e and **iwət* / *iut* / y ü sweets (in inscr. 74 it seems to mean: to sacrifice sweets). s. is Chou I (inscr. 74).

261 a. **iwǎn* / *iwvn* / y ü a n injustice, grievance (Ch'uts'i).

- 262 a—d. **piwǎn* / *piwvn*: / f a n turn (Shī); return (Shī); bring back (Tso); retort (Shu); repeat (Shī); contrary, on the contrary (Shī); to rebel (Kuots'ê); loan for n. (Shī); for f. (Sün). Gl. 652, 711. b. is Yin bone (A 2: 4, 1, name, c. is Yin (inscr. 27), d. is Chou I (inscr. 54). The graph shows a hand, bending or turning over something. — e. *id.* return (Shu ap. Shuowen).
- f. **piwǎn* / *piwvn* - / f a n to trade (Chouli).
- g—h. **piwǎn* / *piwvn*: / f a n and **b'wǎn* / *b'wan*: / p a n slope, bank (Shī); loan for a. contrary (Sün). h. is Chou III/IV (inscr. 328).
- i. **b'iwǎn* / *b'iwvn* - / f a n cooked rice or millet (Li); **b'iwǎn* / *b'iwvn*: / f a n eat (Lunyü), meal (Lunyü); give to eat (Chuang); loan for *id.* base of the thumb (Yili).
- j. **pwan* / *pwan*: / p a n a plank (Shī); a hamper (Kuan); loan for n. (Shī, one version). Gl. 711, 921. — k. *id.* board (Shī); tablet (Lunyü); loan for n. (Shī, one version). Gl. 921. — l. *id.* metal plate, plaque (Chouli).
- m. **p'wan* / *p'wan* / p'a n and **pwan* / *pwan* / p a n pull forward (Kungyang).
- n. **b'wan* / *b'wan*: / p a n and **pwan* / *pwan*: / p a n great (Shī). Gl. 711.

263 a. **b'iwǎn* / *b'iwvn* / f a n fence, hedge (Shī ap. Shuowen). The Seal shows two trees connected. — b—c. *id.* fence, hedge (Shī); cage (Chuang); loan for *id.* mixed, topsy-turvy (Chuang); **b'uǎn* / *b'uǎn* / p'a n strap, belt (Chouli). c. is Chou II/III (inscr. 273, name).

d. **p'wan* / *p'wan* / p'a n pull (Kuoyü); pull oneself up by grasping something above (Chuang).

264 a. **b'iwǎn* / *b'iwvn* / f a n trouble, molest, troublesome (Tso). The Seal has 'fire, heat' and 'head'. — b. *id.* paw (Lü).

265 a—e. **b'wǎn* / *b'uǎn* / p'a n strap, belt on horse (see 263 b.) (Tso). a. is the form of Shuowen, b. is the current form. Loan for **b'iwǎn* / *b'iwvn* / f a n abundant, numerous (Shī). c. is Chou II (inscr. 134).

d. **b'iwǎn* / *b'iwvn* / f a n a kind of Artemisia (Shī).

262	反	反	反	反	返	販	阪	阪	飯	板	版	飯	板	飯	263
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	
	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	
	a	b	c	d		a	b		a	b	c	d		a	b
	蔓	蔓	蔓	蔓	蔓	蔓	蔓	蔓	蔓	蔓	蔓	蔓	蔓	蔓	蔓
	d	e	f	g	h	i	j	k	l	m	n	o		a	b
	邁	邁	邁	邁	邁	邁	邁	邁	邁	邁	邁	邁	邁	邁	邁
	d	e	f		a		a	b	c	d	e		a		

266 a—e. **mīwǎn / mīwǎn-* / w a n extended, long (Shī); slender, delicate (Ch'uts'i); **mwán / muán-* / m a n (drawn-out:) distant, unlimited (Chuang); loan for 267 a. dance (Sün). b. is Chou II/III (inscr. 252, name), c. is Chou IV (inscr. 285, name). This may be the original graph for o. below: an eye (with brow), a hand and a cover placed above the eye, cf. the analogous composition of 1062 below.

d. **mīwǎn / mīwǎn-* / w a n creeping plants, creep, spread over (Shī).

e—f. **man / man-* / m a n to slight, insolent (Tso). f. is Chou II/III (inscr. 256, name). — g. variant of the preceding (Sün). — h. *id.* slow (Shī); negligent (Shu); to despise (Tso); indulgent (Li).

i. **mwán / muán / m a n* trowel, to plaster (Meng).

j. **mwán / muán / m a n* curtain, tent (Kuoyü). — k. *id.* plain silk (Kuan); plain, unadorned (Tso); loan for *id.* modulation (in music) (Chouli); terrified (Chuang); loan for h. (Chuang). — l—m. *id.* place name (Tso). m. is Chou I (inscr. 114). — n. *id.* (flow out): all round, everywhere (Kungyang); free, careless (Chuang); loan for i. (Chuang).

o. **mwán / muán, muán-* / m a n and **man / man-* / m a n and **mian / mian / m i e n* deceive, be false against (Sün); **mwán / muán-* / m a n excessive, reckless (Chuang).

267 a—b. **mīwǎn / mīwǎn-* / w a n Shuowen says: an insect (no text); loan for *id.* ten thousand (Shī); ritual dance (Shī). b. is Chou I (inscr. 59). The graph is a drawing of an insect (cf. 326 and 340 below).

c. **mwad / mwai-* / m a i exert one's strength (Shu). — d—f. *id.* proceed, go, march (Shī); vigorously (Tso); loan for *id.* displeased, dislike (Shī). Gl. 726. e. is Chou I (inscr. 86, sense of a. above, 'ten thousand'), f. is Chou I (inscr. 92, sense of a.).

268 a. **ngát / ngát / o* stump of a tree, shoots from stump of a tree (Shu, one version).

269 a—e. **ngát / ngát / o* Shuowen says: fragment of bone (no text) (in later times the character has been applied to a colloquial word t a i 'bad'). d. is Yin bone (I 48: 3, sense here uncertain), e. is extracted from the archaic graph for 死 (Chou I, inscr. 65).

270 a **át / át / o* obstruct, stop (Chuang).

271	幸	達	達	捷	闢	272	刺	刺	刺	刺	賴	瀨	賴	賴	獺
	a	b	c	d	e		a	b	c	d	e	f	g	h	i
273	眼	擊	274	奪	275	𠂔	𠂔	發	撥	撥	廢	276	友	跋	魁
	a	b		a		a	b	c	d	e	f		a	b	c
	坡	輶	肢	茂	拔	髮	猷	紱	鞮	鞮	帔	被	277	末	沫
	d	e	f	g	h	i	j	k	l	m	n	o		a	b
278	𦰩	279	𦰩	契	𦰩	𦰩	𦰩	𦰩	𦰩	𦰩	𦰩	𦰩	𦰩	𦰩	𦰩
	a		a	b	c	d	e	f	g	h	i	j	k		

271 a. *t'át / t'át / t'a Shuowen says: lamb (no text).

b—c. *d'át / d'át / t'a break through (as growing grain) (Shī); penetrate, come through (Shu); be born (Shī); communicate (Shu); reach to (Lunyü); come forward, become prominent (Shī); make prominent, to manifest (Lunyü); penetrating, clever (Tso); reaching everywhere, universal (Lunyü); loan for *id.* side-building (Li); *t'át / t'át / t'a go to and fro (Shī). Gl. 237, 868, 1189, 1311. c. is Chou II (inscr. 182, name).

d. *t'át / t'át / t'a scourge (Shu); beat (Meng); rapid, brisk (Shī); middle part of a bow (Yili). Gl. 237. — e. *id.* (door=)room (Shī). Gl. 251.

272 a—d. *lát / lát / l'a wicked (Yi Chou shu). b. is Yin (inscr. 45, name), c. is Chou I (inscr. 107, name), d. is Chou II (inscr. 179, sense of 291 e.).

e. *lād / lái- / lai to gain, get hold of (Kuoyü); lean on, depend on, rely on (Shu); gain, advantage (Kuoyü). Gl. 2052. — f. *id.* shallow water flowing rapidly over sand (Ch'uts'i). — g. *id.* tube (Chuang).

h. *lād / lái- / lai and *lát / lát / la Artemisia (Erya, no text ex.); loan for *lād / lái- / lai shade (Chuang).

i. *t'lát / t'át / t'a and *t'lat / t'at / c'h'a otter (Li).

273 a. *wāt / wāt / w o Shuowen says: pull out the eyes (no text). The Seal has 'eye' and 'claw'.

b. *wán / wán- / w a n wrist (Yili).

274 a. *d'wāt / d'wāt / t o rob, take away, snatch (Shī); *d'wád / d'wái- / t u e i narrow passage (Li).

275 a. *pwāt / puāt / p o Shuowen says: trampling feet (no text).

b. *b'wāt / b'wāt / p o trample down and destroy (sc. grass) (Tso ap. Shuowen).

c. *piwāt / piwāt / f a throw out (an arrow); shoot (Shī); send forth, issue (Shī); to manifest (Shī); to start, go out (Shī); go away (Shī); to open (Shī); (thrown out:) rapid, rushing (Shī); loan for *pwāt / puāt / p o splash, plop (sound of fishes beating their tail) (Shī). Gl. 173, 366, 1069, 1188.

d. *pwāt / puāt / p o spread out (Li); establish order (Shī); dispose of, arrange (Shī); bend (a bow) the opposite way (Kuots'ê); loan for *id.* ropes for pulling a coffin (Li). Gl. 945, 1188. — e. *id.* rain-coat of straw (Kuoyü).

f. **piwǎd / piwvi- / fei* cast aside (Tso); suppress (Li); remove (Shī); neglect (Shu); cease (Li); fall (Tso); fail (Shī); destructive, exhausting (sc. sickness) (Li); *id.* and **piwāt / piwnt / fa* great (Shī). Gl. 640.

276 a. **b'wāt / b'uāt / p o* expel (Chouli). The Seal has 'dog' with a stroke on one leg. — b. *id.* trample (Shī); trudge (Shī); foot, base (sc. of a torch) (Li). Gl. 145. — c. *id.* demon of drought (Shī).

d. **b'wāt / b'uāt / p o* and **b'iwāt / b'iwnt / fa* to plow, furrow (Kuoyü).

e. **b'wāt / b'uāt / p o* and **b'wād / b'wái- / pei* sacrifice to the gods of the road (Shī). Gl. 145.

f. **pwāt / puāt / p o* small hairs on body (Chuang). — g. *id.* roots of grass (only Han time text ex.); **b'wāt / b'uāt / p o* to halt in the open, amid the grass (Shī).

h. **b'wāt / b'wāt / p a* pull out (Shu); *b'wāt / b'uāt / p o* to rise above (Meng); loan for *id.* the end of an arrow (Shī); quickly (Li); **b'wād / b'wái- / pei* thinned out (as a forest, some trees having been pulled up) (Shī). Gl. 366, 800.

i. **piwāt / piwnt / fa* hair (Shī).

j. **b'iwāt / b'iwnt / fa* shield (Yi Chou shu).

k. **piwāt / piwnt / fu* silk band in which the seal was tied to the waist (Yi). — l. *id.* knee-cover (Li). — m. *id.* emblem-adorned (Shī); loan for l. (Tso). Gl. 1321.

n. **piwāt / piwnt / fu* wand with silk pennons carried in ritual dances (Chouli). — o. *id.* and **piwǎd / piwvi- / fei* expel noxious influences, purify (Tso). Gl. 45.

277 a. **mwāt / muāt / m o* end of a branch (Tso); the tip (Li); extremities (arms and legs) (Tso); end, finish, result, the last (Shu); small (Li); diminish (Tso); loan for *id.* not (Lunyü). Gl. 2003. The Seal has 'tree' with the top marked by a stroke. — b. *id.* foam, froth (Chuang); spittle (Chuang); loan for **mwād / mwái- / me i* to finish (Ch'uts'ī, often wrongly written 沫).

c. **mwāt / muāt / m o* to feed (grain to horses) (Shī).

278 a. **kāt / kāt / kie* stalk of grain, straw (Li). The Seal has 'skin' and 'grain'. Gl. 1386.

279 a. **k'āt / k'āt / k'ie* Shuowen says: skilful engraving (no text). Probably original form for b. script notches.

b. **k'iad / k'iei- / k'i* script notches (Yi); contract (Li); loan for *id.* distressed (Shī); afraid (Chouli); perforate the tortoise shell in divination (Shī); loan for **k'iat / k'iet / k'ie* separated (Shī); loan for f. (Lü); loan for **s'iat / s'iat / sie* a N. Pr. (Tso). Gl. 82.

c. **k'iat / k'iet / k'ie* to lift (Li); loan for b. above (contract) (Chuang).

d. **kiat / kiet / kie* and **g'iat / γiet / hie* bind (Chuang); to measure, to moderate (Li); loan for j. (Shī).

e. **ngiat / ngiet / nie* gnaw, crunch in the teeth (Li).

f. **k'iat / k'iet / k'ie* cut (Sün); cut through (Tso).

g. **k'iad / k'iai- / ki* mad (sc. dog) (Tso).

h. **k'ad / k'ai- / k'ie* energetic (Chuang).

i. **s'iat / s'iet / sie* wedge, piece of wood between the teeth of a corpse (Li).

j. **kiat / kiet / kie* pure, purify (Lunyü).

k. **g'iat / γiet / hie* and **k'iat / k'iet / k'ie* girdle (Chuang).

280 a. **āt / āt / ya* crush under the wheels, crush, throw down (Chuang).

b. **tsāt / tsāt / cha* a slip, a strip (Tso); loan for *id.* pestilence (Chouli); die prematurely

- 287 a—b. **t̃iat / t̃iät / ch ê* to break (Shī); to bend (Li); destroy (Yi); decide (Lunyü); loan for *id.* a frame in the grave (Li); **d̃iat / z̃iät / sh ê* to bend (Li); loan for **d'iad / d'iei / t'i* slowly (Li); for 335 a. **t̃iad* restrain (Shu). Gl. 2025, 2038. b. is Chou I (inscr. 67). The graph has 'hand' ('hands') and 'axe'.
- c. **t̃iat / t̃iät / ch ê* perspicacious, wise (Shī); loan for 335 a. restrain (Shu). Gl. 2084. — d—f. variant of the preceding (Shu, Wang Su's version). e. is Chou II (inscr. 139), f. is Chou II (inscr. 183). — g. *id.* to sting (Lie).
- h. **t'iat / t'iat / ch ê* and ? */ t'iek / t'i* to knock down (Chouli).
- i—j. **t̃iad / t̃iäi- / ch i* and **t̃iat / t̃iät / ch ê* bright (Shī).
- k—l. **d̃iad / z̃iäi- / sh i* proclaim, swear (Shī); solemn declaration (Shu); loan for *id.* respectful, attentive (Li). Gl. 1972. l. is Chou II (inscr. 145). — m. *id.* go to (Shī); go away (Shī); come to the point that (Shī); to pass (Shī). Gl. 76, 283, 309, 972.
- n. **tat / tat / ch a* chirp (Ch'uts'i).
- 288 a. **d'iat / dz'iat / sh ê* tongue (Shī).
- 289 a—c. **s̃iat / s̃iät / sie* to correct, control, govern (inscr. 180). b. is Chou II (inscr. 139), c. is Chou II (inscr. 180). Explanation of graph uncertain; for the left part cf. 157 a—c. 'official'. — d—e. *id.* name of a plant (only Han time text ex.); loan for *id.* place name (Ch'unts'iu). In the following derivatives there are often vulgar variants with e. substituted to a.:
- f. **sāt / sāt / sa* and **s̃iat / s̃iät / sie* to march about (be restlessly at work) (Chuang).
- g. **ngiat / ngiät / nie* concubine's son (Meng); loan for *id.* calamity (Shī); tall-coiffed (Shī). Gl. 174. — h. *id.* inauspicious, unhappy (Ch'uts'i). — i. *id.* yeast (Li).
- j. **ngāt / ngāt / o* and **ngiat / ngiät / nie* stump of a tree, shoots from stump of a tree (Shī). The alternation s-: ng- in this series is probably a trace of some Archaic initial consonant combination.
- 290 a. **s̃iat / s̃iät / sh ê* establish, put up, to place (Shī); supposing (Kuots'è); loan for *id.* great (Chouli). The Seal has 'speak' and 'baton, beat'.
- 291 a. **l̃iat / l̃iät / lie* divide (Sün); distribute, arrange (Chouli); rank, order (Tso); degree (Shu); loan for *id.* obstruct (Li). Gl. 1967. The Seal has 269 (bone?) and 'knife'. — b. *id.* cold (Shī). — c. *id.* limpid (Yi). — d. *id.* burn (Meng); broil (Shī); blaze, blazing (Shī); fierce (Shu); ardour (Shī); brilliant, famous (Shī); merit, meritorious (Shī); loan for a. rank (Shī); for b. (Shī). Gl. 214, 627, 758. (possibly b. and d. here are etymologically the same word: sharp, piercing?). — e. *id.* a kind of rush used for making brooms (Li). — f. *id.* tear asunder, divide (Tso), cf. a. above.
- g. **l̃iad / l̃iäi- / li* and **l̃iat / l̃iät / lie* a kind of tree (Shī). Gl. 823.
- h. **l̃iad / l̃iäi- / li* usage, rule (Kungyang). — i. *id.* epidemic (Kungyang).
- 292 a. **b'iat / b'iat / pie* and **piat / piät / pie* divide, separate (Chouli); distinguish (Lunyü); different (Li); leave (Ch'uts'i).
- 293 a—b. **χ̃iwat / χ̃iwät / h ü e* Shuowen says: to wink at, give a signal with the eyes (no text). b. is pre-Han (inscr. 455, name). The graph has 'eye' and '(baton:) beat'.
- 294 a. **χ̃m̃iwat / χ̃iwät / h ü e* extinguish, destroy (Shī).
- b. **m̃iat / m̃iät / mie* to drown (Yi); extinguish, destroy (Shī). — c. *id.* lay the hand on (Chuang).

291	列	冽	冽	烈	莚	裂	例	例	痢	292	別	293	𠂔	𠂔	294
	a	b	c	d	e	f	g	h	i		a		a	b	
威	滅	娥	295	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	296
	a	b	c		a	b	c	d	e	f	g	h	i	j	k
絕	葩	脆	脆	297	雪	𠂔	298	刷	299	𠂔	𠂔	𠂔	𠂔	𠂔	300
	a	b	c	d		a	b		a		a	b	c	d	e
訐	301	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a		a	b	c	d	e	f	g	h	i	j	k	l	

295 a. **tʰwat / tʰwät / ch'o* Shuowen says: to connect, thus taking it to be the primary form of b. below (no text). It occurs in Huainan in the sense of 'short'. The original graph may have been a drawing of stitches in sewing.

b. **tʰwat / tʰwät / ch'o* and **tʰwad / tʰwäi- / ch'uei* sew, stitch (Shu); tie, connect (Shī); adjunct (Shu); continue (Li); hem, border (Ch'uts'i); designate (Li); token, badge (Shī); loan for 𠂔 (Li). Gl. 361, 1194, 1980, 1987.

c. **tʰwat / tʰwät / ch'o* to gulp (Shī); **tʰwat / tʰwät / ch'o* and **dʰwad / dʰwäi- / sh'uei* to taste, eat (Li). Gl. 206.

d. **tʰwat / tʰwät / ch'o* grieved, sad (Shī). — e. *id.* stop, cease (Lunyü).

f. **tʰwat / tʰwät / ch'o* and **tʰwad / tʰwäi- / ch'uei* path between fields (Li). Gl. 1194.

g. **tʰwat / tʰwät / ch'o* and **tʰwät / tuät / to* to cut (Shangtsi).

h. **tʰwät / tuät / to* and **tʰwat / tʰwät / ch'o* pick, gather (Shī); loan for *id.* short (Chuang).

i. **tʰwat / tʰwät / ch'o* drink (Li), cf. c. above.

j. **tʰwat / tʰwät / ch'u* a sharp iron point at end of whip (Lie); **tʰwad / tʰwäi- / ch'uei* needles used as tallies (Kuan).

k. **tiad / tiei- / ti titung* rainbow (Shī).

296 a. **dz'wat / dz'wät / ts'üe* cut off, break off (Lunyü); extinguish (Shī); exceed, extremely (Shī).

b. **ts'wat / ts'wät / ts'üe* and **ts'wad / ts'wäi- / ts'uei* bundle or sheaf of coarse grass (Kuoyü).

c. **ts'wad / ts'wäi- / ts'uei* brittle (Chouli); phonetic abbreviated. — d. variant of the preceding (Lü), the phonetic corrupted.

297 a—b. **sʰwat / sʰwät / s'üe* snow (Shī); wash, bathe (Chuang), wash off (Meng). b. is Yin bone (B hia 1: 3). The graph has 'rain' and a drawing of snow flakes.

298 a. **sʰwat / sʰwät / ?* and **swat / swat / sh'u* scrape clear, brush (Chouli).

299 a—b. The sense and reading of this element are obscure. Shuowen says: to pluck (no text), Ts'ieyün reading it *liuēt / lü*. In the inscription 56 (Chou I) it stands for c. Shuowen evidently took it to be the primary graph for e. below (yet Ts'ieyün's reading does not follow this), and the graph shows two hands gripping a round object (a fruit?).

- If, however, it should be the primary graph for c. (as in the inscription), the round object may be a weight?
- c. **liwat / liwät / lü e* name of an ancient weight (Chouli). Gl. 2062. — d. *id.* channel, river-bed (Lie); dyke (Huainan); loan for *id.* equal (Kuoyü).
- e. **hwät / luät / l o* gather, pluck (Shī).
- 300 a. **kiät / kiwt / kie* and **kiat / kiät / kie* and **kiad / kiäi- / ki* accuse, denounce (Lunyü). The Seal has 'speak' and 'to knock against', the latter at the same time phonetic.
- 301 a—b. **kiwät / kiwnt / k ü e* a kind of sickness (Lie). b. is Chou I (inscr. 88, possibly sense of 302 i. below, 'arrow'). The left part resembles 560 a. arrow. — c. *id.* stone (? Sün, Ta lüe p'ien, so acc. to one comm.); loan for *id.* his, her, its, their (Shī); to butt (Meng). — d. *id.* fern (Shī). — e. *id.* jerboa (Lü).
- f—g. **kiwät / kiwnt / k ü e* and **g'iwät / g'iwnt / k ü e* stumble, fall (Meng); trample (Lü); loan for *id.* pull out, tear up (Tso); **kiwad / kiwäi- / k u e i* move rapidly, agile (Li); alert (Shī); loan for l. (Shī). Gl. 802.
- h. **k'iwät / k'iwnt / k'ü e* look-out tower over gate (Shī); gate (Li); opening, breach (Li); (crevice:) shortcoming, defect, defective (Shī); diminish (Li); omit (Tso); k'ü e-t i a kind of ceremonial robe (Chouli); loan for **g'iwät / g'iwnt / k ü e* excavate (Tso).
- i. **g'iwät / g'iwnt / k ü e* pull up, dig out (Yi Chou shu), cf. f. and h. above; **kiwad / kiwäi- / k u e i* lift (the dress) (Li).
- j—k. **g'iwät / g'iwnt / k ü e* pole, post (Lie); horse's bit (Chuang).
- l. **kiwad / kiwäi- / k u e i* small sacrificial table (Li).
- 302 a—d. **kiwät / kiwnt / k ü e* this is the usual Archaic graph in the inscriptions for 厥 (301 c. above) 'his, her, its, their', hence the reading. b. is Yin (inscr. 5), c. is Yin (inscr. 6), d. is Chou I (inscr. 54).
- e—g. **kwät / kuät / k u o* Shuo wen says: to shut the mouth (no text). g. is Chou III/IV (inscr. 305, name). The upper part is a. above as phonetic, more or less contracted in the modern forms. The last one of these, f., has thus coincided with 舌. (288 a. above), with which it has really nothing to do, not even in o. below.
- h. **kwät / kuät / k u o* to tie, bind (Yi); bring together (Shī); loan for *id.* end of an arrow (Li). Gl. 198. — i. *id.* a kind of tree (cedar?) (Shu); carpenter's square (Sün); end of an arrow (Chuang). — j. *id.* noisy talk (Shu); to deafen by noisy talk (Hanfei). Gl. 1419. — k. *id.* bind up the hair in a knot (Yi); loan for *id.* warped, not straight (sc. vessel) (Chouli).
- l. **g'wät / ywät / h u o* and **kwät / kuät / k u o* join (Shī). Gl. 198.
- m. **g'wät / ywät / h u o* (moist:) living, alive, to live (Shī); loan for **kwät / kuät / k u o* k u o-k u o to purl (as running water) (Shī).
- n. **kwat / kwat / k u a* scrape (Chouli); polish (Li).
- o. **g'wad / ywai- / h u a* speak, word (Shī); good words (Tso). The right hand part in this character is not sh ê 'tongue' but e. above as phonetic.
- p. **kwät / kuät / k u o* pig-headed, stupid and self-willed (Shu ap. Shuowen; in other versions j. above, and great divergence as to interpretation). Gl. 1419.
- q. **k'wät / k'wät / k' u o* distant, widely apart, separated (Shī). Gl. 82.
- 303 a—c. **giwät / jiwnt / y ü e* a kind of axe (Shu, one version ap. Shīwen). b. is Yin bone (A 4: 13,1), c. is Chou II (inscr. 157). The graph is a drawing. — d. *id.* a kind of axe (Shī).

302	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
𠂔	𠂔	303	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	304	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	p	q		a	b	c	d	e	f		a	b	c	d	e	f
305	𠂔	306	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a		a	b	c	d	e	f	g	h	i	j			a	b
𠂔	𠂔	𠂔	𠂔	308	𠂔	𠂔	𠂔	309	𠂔	310	𠂔	𠂔				
	c	d	e	f		a	b	c		a		a	b			

e. **giwāt / jiwāt / y ü e* transgress (Shī); pass over to (Shu); extend (Kuoyü); proclaim, extol (Shī); far away (Kuoyü); disperse (Tso); to spread far (Shu); throw down, fall (Shu); loan for *id.* regulate (Shu); and (Shu); a particle (Shī); opening, hole (in a lute) (Li); for **g'wāt / ywāt / h ü o* to plait straw (into a mat) (Tso). Gl. 1068, 1468, 1479, 1612, 1676, 1720.

f. **xiwāt / xiwāt / h ü e* to trot, run (Li).

304 a—d. **giwāt / jiwāt / y ü e* say (Shī); a particle (Shī). b. is Yin bone (A 7: 17,4), c. is Yin (inscr. 10), d. is Chou I (inscr. 56). Gl. 791, 803, 1054, 1207. The graph shows a 'mouth', for the rest interpretation uncertain.

e. **g'wāt / ywāt / h u* to dig up (a grave) (Sü).

f. **kwāt / kwāt / k u* bring into disorder (Shu); to regulate, cause to communicate (sc. rivers) (Kuoyü); **g'wāt / ywāt / h u* bubble up (Chuang); **giwāt / jiwāt / y ü* to flow (Ch'uts'i). This character is often written as if the right part were 𠂔, but this is a confusion with a river name **miek / miek / m i* (Ch'uts'i).

305 a. **giwāt / jiwāt / y ü e* a particle (Shu ap. Shuowen); generous, favourable (Kuan).

306 a—f. **ngiwāt / ngiwāt / y ü e* moon (Shī); month (Shī). b. is Yin bone (A 1: 36,6), c. is Yin bone (A 2: 4,1), d. is Yin bone (A 2: 22,6), e. is Yin (inscr. 10), f. is Chou I (inscr. 54). The graph is a drawing. — g. *id.* to break (Kuoyü).

h—i. **ngiwāt / ngiwāt / y ü e* and **ngwat / ngwat / w a* amputate, cut the feet (Shu). i. is Yin bone (O 1223, name?). — j. variant of h. (Hanfei).

307 a—e. **b'iwāt / b'iwāt / f a* strike (Shī); hew, cut (Shī); attack (Shī); punish (Shu); (what is beaten:) a shield (Shī); loan for *id.* merit, boast (Lunyü); earth thrown up by a ploughed furrow (Chouli). b. is Yin bone (A 2: 8,5), c. is Yin bone (A 6: 5,7), d. is Yin (inscr. 27), e. is Chou I (inscr. 54). The graph has 'man' and 'dagger-axe'.

f. **b'wād / b'wād / p e i* streamer (Tso); flutter (Shī) (same w. as 501 d.). Gl. 1148.

308 a—c. **b'iwāt / b'iwāt / f a* to punish, to fine (Shu). b. is Chou (inscr. 56), c. is Chou I (inscr. 65). The graph has 'net', 'speak' and 'knife'.

- 309 a. **ts'iat* / *ts'iet* / *ts'ie* steal (Shu); stealthily, without permission (Tso); take the liberty to (Lunyü); loan for 察 (Sün). The phonetic to the right, lower part, was (oracle bone inscriptions and Han shu: Ku kin jen piao) **s'iat* / *s'ät* / *s'ie*, name of the ancestor of the Yin-Shang dynasty (in the classics replaced by 279 b.).
- 310 a—b. **dz'iat* / *dz'iet* / *ts'ie* (cut, trim =) restrain, govern (Shī); a short-cut (Kuoyü); loan for *id.* shallow, insincere (Shu). Gl. 1052, 2109. a. is the form of Shuowen (Seal: 'small bird' and 'dagger-axe'), b. is the corrupted modern form.
- 311 a—e. **miat* / *miet* / *mie* destroy, extinguish (Shī); not have, not (Shī). Gl. 930, 1880. b. is Yin bone (A 1: 49,2, name), c. is Yin (inscr. 10), d. is Chou I (inscr. 54), e. is Chou I (inscr. 78). In c—e. the sense is doubtful ('to signalize'? 'to reward?'). The graph has 'attack' (307 a.) and a horned head. — f. *id.* covering (Shī); character also applied to a synonymous word **miek* / *miek* / *mi* (Shī).
- g. **miat* / *miet* / *mie* to despise (Shu, lost chapter ap. Shuowen). — h. *id.* sore eye, troubled eye-sight (Lü). — i—j. *id.* Shuowen says: grain, corn (no text). j. is Chou I (inscr. 92, sense of c. above). — k. *id.* strips of bamboo skin (Shu).
- l. **mjwät* / *mjwät* / *w a* sock, stockings (Hanfei); to wear stockings (Tso). — m. variant of the preceding (Tso).
- 312 a. **kiwat* / *kiwet* / *k ü e* archer's thimble (Shī ap. Shīwen); **kwad* / *kwad-* / *k u a i* divide, make a breach (Yi).
- b. **kiwat* / *kiwet* / *k ü e* open a passage for and lead forth a stream (Shu); to open (Chouli); cut off (Tso); bite off (Meng); decide (Li); decidedly, certainly (Kuots'è); loan for a. (thimble) (Shī); loan for **xiwat* / *xiwet* / *h ü e* quickly (Chuang).
- e. **kiwat* / *kiwet* / *k ü e* half-circle shaped girdle-pendant (Tso); loan for a. above (thimble) (Li).
- d. **kiwat* / *kiwet* / *k ü e* sleeve (Lunyü). The same character has been applied to a synonymous word **mjad* / *mjäi-* / *mi* (Li).
- e. **kiwat* / *kiwet* / *k ü e* farewell words (Lie). — f. *id.* make heavy traces in the earth (sc. horse, when running fast) (Kuots'è). — g. *id.* shrike (Meng).
- h. **k'iwat* / *k'iwät* / *k'ü e* and **k'iwat* / *k'iwet* / *k'ü e* break, splinter (Shī); defective, incomplete (Lao).
- i. **xiwat* / *xiwet* / *h ü e* and **xiwat* / *xiwät* / *h ü e* wheeze (Chuang).
- j. **iwat* / *iwet* / *y ü e* pull up, pull out, dig out (Tso).
- k. **k'wad* / *k'wai-* / *k' u a i* cheerful, find pleasure in (Meng); satisfy (Tso).
- 313 a—c. **kād* / *kâi-* / *k a i* and **kât* / *kât* / *k o* to beg (Tso). b. is Yin bone (A 5: 7,6 sense here uncertain), c. is Chou I (inscr. 108). The graph has 'man' and *w a n g* 742 'not have, want'.
- d. **g'ât* / *gât* / *h o* what, where, when, how, why (Shī); loan for 314 a. to injure (Shu). Gl. 1407. — e. *id.* felt (Yili). — f. *id.* grubs in wood (Kuoyü). — g. *id.* hair cloth, coarse cloath (Shī).
- h. **g'ât* / *gât* / *h o* name of a bird (Lie); **k'ât* / *k'ât* / *k'o* *k'o - t a n* name of a bird (Li).
- i. **kât* / *kât* / *k o* Dolichos, Pachyrhizus (Shī).
- j. **k'ât* / *k'ât* / *k'o* thirsty (Shī); **g'iat* / *g'iat* / *k i e* dried up (Chouli).
- k. **χât* / *χât* / *h o* shout (Kuots'è); **ad* / *'ai-* / *y a i* choke (Chuang, in the Ts'uei version).
- l. **ât* / *ât* / *o* stop, repress (Shī); cease (Shī). Gl. 764.
- m. **k'iat* / *k'iat* / *k' i e* and **k'iat* / *k'iat* / *k' i e* go away (Lü); loan for *id.* martial-looking (Shī); Gl. 175, 358. loan for d. (Lü).

311	蔑	𦵏	𦵐	𦵑	𦵒	𦵓	𦵔	𦵕	𦵖	𦵗	𦵘	𦵙	𦵚	𦵛	𦵜	𦵝	𦵞	𦵟	𦵠	𦵡	𦵢	𦵣	𦵤	𦵥	𦵦	𦵧	𦵨	𦵩	𦵪	𦵫	𦵬	𦵭	𦵮	𦵯	𦵰	𦵱	𦵲	𦵳	𦵴	𦵵	𦵶	𦵷	𦵸	𦵹	𦵺	𦵻	𦵼	𦵽	𦵾	𦵿	𦶀	𦶁	𦶂	𦶃	𦶄	𦶅	𦶆	𦶇	𦶈	𦶉	𦶊	𦶋	𦶌	𦶍	𦶎	𦶏	𦶐	𦶑	𦶒	𦶓	𦶔	𦶕	𦶖	𦶗	𦶘	𦶙	𦶚	𦶛	𦶜	𦶝	𦶞	𦶟	𦶠	𦶡	𦶢	𦶣	𦶤	𦶥	𦶦	𦶧	𦶨	𦶩	𦶪	𦶫	𦶬	𦶭	𦶮	𦶯	𦶰	𦶱	𦶲	𦶳	𦶴	𦶵	𦶶	𦶷	𦶸	𦶹	𦶺	𦶻	𦶼	𦶽	𦶾	𦶿	𦷀	𦷁	𦷂	𦷃	𦷄	𦷅	𦷆	𦷇	𦷈	𦷉	𦷊	𦷋	𦷌	𦷍	𦷎	𦷏	𦷐	𦷑	𦷒	𦷓	𦷔	𦷕	𦷖	𦷗	𦷘	𦷙	𦷚	𦷛	𦷜	𦷝	𦷞	𦷟	𦷠	𦷡	𦷢	𦷣	𦷤	𦷥	𦷦	𦷧	𦷨	𦷩	𦷪	𦷫	𦷬	𦷭	𦷮	𦷯	𦷰	𦷱	𦷲	𦷳	𦷴	𦷵	𦷶	𦷷	𦷸	𦷹	𦷺	𦷻	𦷼	𦷽	𦷾	𦷿	𦸀	𦸁	𦸂	𦸃	𦸄	𦸅	𦸆	𦸇	𦸈	𦸉	𦸊	𦸋	𦸌	𦸍	𦸎	𦸏	𦸐	𦸑	𦸒	𦸓	𦸔	𦸕	𦸖	𦸗	𦸘	𦸙	𦸚	𦸛	𦸜	𦸝	𦸞	𦸟	𦸠	𦸡	𦸢	𦸣	𦸤	𦸥	𦸦	𦸧	𦸨	𦸩	𦸪	𦸫	𦸬	𦸭	𦸮	𦸯	𦸰	𦸱	𦸲	𦸳	𦸴	𦸵	𦸶	𦸷	𦸸	𦸹	𦸺	𦸻	𦸼	𦸽	𦸾	𦸿	𦹀	𦹁	𦹂	𦹃	𦹄	𦹅	𦹆	𦹇	𦹈	𦹉	𦹊	𦹋	𦹌	𦹍	𦹎	𦹏	𦹐	𦹑	𦹒	𦹓	𦹔	𦹕	𦹖	𦹗	𦹘	𦹙	𦹚	𦹛	𦹜	𦹝	𦹞	𦹟	𦹠	𦹡	𦹢	𦹣	𦹤	𦹥	𦹦	𦹧	𦹨	𦹩	𦹪	𦹫	𦹬	𦹭	𦹮	𦹯	𦹰	𦹱	𦹲	𦹳	𦹴	𦹵	𦹶	𦹷	𦹸	𦹹	𦹺	𦹻	𦹼	𦹽	𦹾	𦹿	𦺀	𦺁	𦺂	𦺃	𦺄	𦺅	𦺆	𦺇	𦺈	𦺉	𦺊	𦺋	𦺌	𦺍	𦺎	𦺏	𦺐	𦺑	𦺒	𦺓	𦺔	𦺕	𦺖	𦺗	𦺘	𦺙	𦺚	𦺛	𦺜	𦺝	𦺞	𦺟	𦺠	𦺡	𦺢	𦺣	𦺤	𦺥	𦺦	𦺧	𦺨	𦺩	𦺪	𦺫	𦺬	𦺭	𦺮	𦺯	𦺰	𦺱	𦺲	𦺳	𦺴	𦺵	𦺶	𦺷	𦺸	𦺹	𦺺	𦺻	𦺼	𦺽	𦺾	𦺿	𦻀	𦻁	𦻂	𦻃	𦻄	𦻅	𦻆	𦻇	𦻈	𦻉	𦻊	𦻋	𦻌	𦻍	𦻎	𦻏	𦻐	𦻑	𦻒	𦻓	𦻔	𦻕	𦻖	𦻗	𦻘	𦻙	𦻚	𦻛	𦻜	𦻝	𦻞	𦻟	𦻠	𦻡	𦻢	𦻣	𦻤	𦻥																																																																																																																																																																																																																																																																																																																																																																																																																																																																												
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- n. *g'iat / g'iat / kie and *k'iat / kiät / kie and k'iat / k'iat / k'ie and *g'iat / g'iat / kie lift, raise (Shi); carry on the shoulder (Kuots'è); high, tall (Shi); *k'iad / k'iai- / k'i lift up one's clothes (Shi). Gl. 944.
- o. *g'iat / g'iat / kie commemorative pole (over a grave) (Chouli); inscription (Chouli); *k'at / k'at / k'ia a kind of musical instrument (Li); wooden vase (Li).
- p. *g'iat / g'iat / kie and *k'iat / k'iat / kie robust (Chuang); *k'iat / k'iat / k'ie go away (Shi, loan for m.). Gl. 358.
- q. *g'iat / g'iat / kie monolith (Shu, as name of a rock). — r. id. exhaust (Shi); kie - kie fall prostrate (Sün); loan for n. lift (Li).
- s. *k'iad / k'iai- / k'i and *k'iat / k'iat / k'ie to rest (Shi); *k'ad / k'ai- / k'ai to desire (Tso); hasty (Kungyang).
- t. *xiät / xiät / hie short-muzzled dog (Shi ap. Shuowen). — u. id. to cease, to rest (Tso); loan for t. (Shi).
- v. *iat / iat / ye suffer from heat (Sün). — x. id. announce (Tso); go to see, visit (Tso).
- y. *iad / iai- / yi and *ad / ai- / yai and *at / at / o sour, bad (food) (Lunyü).
- z. *k'at / k'at / k'o to thirst for (Kuoyü).
- a'. *ad / ai- / ai ample, rich (sc. clouds) (Kuan); (ample:) numerous (Shi).

314 a—b. **g'ād / yāi-* / h a i to hurt (Shī); to be hurt (Shī); damage, harm (Tso); disadvantage (Kuots'ê); loan for 313 d. 曷 **g'ât* what (Shī). b. is Chou II (inscr. 180, sense of 'what').

c. **kad* / *kai-* / *kie* castrate (Chuang).

d—e. **kât* / *kât* / k o cut (Tso); destroy, destruction (Shu). Gl. 1404, 1810. e. is Chou II (inscr. 179, sense of 313 a. above).

f. *g'at / yat / h i a wheel-axle cap with linch-pin (Tso).

g. **xwât* / *xuât* / h o empty (Lü).

315 a. **tád / tái -* / t a i girdle, sash (Shi); strap, string (Tso); carry at the girdle, carry (Tso). The original graph was probably a drawing of skirts with a girdle above.

b. *d'iad / d'iai- / c h i coagulate (Kuoyü); to block, obstruct (Meng); accumulate (Chou-li); collect (Tso); discard, left over (Shi).

c. **tiad* / *tiei-* / t i bottom of a flower or fruit, base (Mo).

d. **d'iad* / *d'iei-* / t i to screen off, to shade (Ch'uts'ĩ); **d'iat* / *d'iet* / t i e to hoard (Kuan).

315	帶	滯	蒂	埤	遶	遶	316	泰	317	大	𡗗	𡗗	太	𡗗	汰
	a	b	c	d	e	f		a		a	b	c	d	e	f
汰	軟	怵	欸	𣎵	欽	318	柰	柰	319	𦵏	𦵏	𦵏	殺	𦵏	殺
g	h	i	j	k	l		a	b		a	b	c	d	e	f
擻	320	貝	𧀮	𧀮	𧀮	𧀮	敗	𧀮	321	會	會	會	會	會	會
g		a	b	c	d	e	f	g		a	b	c	d	e	f
膾	膾	膾	膾	繪	噲	髻	髻	322	外	𡗗	323	殺			
g	h	i	j	k	l	m	n		a	b		a			

- e. **d'iad / d'iei- / ti* go away (Ta Tai li); loan for **d'iad / z'iai-* / s h ī sword sheath (Li).
 f. **t'iad / ts'iai-* / c h ī and ? / *ts'ig-* / c h ī discordant (sc. notes) (Li).

316 a. **t'ád / t'ai-* / t'a i great (Lunyü); excessive (Shī); arrogant (Lunyü); spread out and reach everywhere (Yi); a kind of ritual vessel (Li).

317 a—e. **d'ád / d'ai-* / t'a and **t'ád / t'ai-* / t'a i great, greatly (Shī) (cf. 316 above).
 b. is Yin bone (A 1: 3,1), c. is Chou I (inscr. 54). The graph is a drawing of a man (grown-up person).

d—e. **t'ád / t'ai-* / t'a i special form of writing the preceding word in this reading (inscr. 70). e. is Chou I (inscr. 70).

f—g. **d'ád / d'ai-* / t'a i wave (Ch'uts'ī); loan for **t'ád / t'ai-* / t'a i excessive, arrogant (Tso); penetrate, discern (Chuang); for **t'át / t'át / t'a* pass over (Tso).

h. **d'ád / d'ai-* / t'a i and **d'iad / d'iei-* / t'i wheel-axle cap (Ch'uts'ī).

i. **d'iad / z'iai-* / s h ī experienced (Kuan).

j—k. **d'iad / d'iei-* / t'i solitary-growing (sc. tree) (Shī). k. is Chou III/IV (inscr. 311, name).

l. **d'iad / d'iei-* / t'i and **d'ád / d'ai-* / t'a foot shackle of criminal (Kuan).

318 a—b. **nád / nái-* / n a i name of a fruit (only Han time text ex.); loan for *id.* expedient, resource (Shu).

319 a—e. **ts'ád / ts'ai-* / t's a i place name (inscr. 117 etc.); this is the name written 蔡 in the classics, and hence we know the reading above. b. is Chou I (inscr. 117), c. is Chou II (inscr. 167).

d. **sāt / sāt / s h a* kill (Shī); **sād / s'ai-* / s h a i diminish, reduce (Tso); of a smaller degree (Li); loan for *id.* a bag round the feet of a corpse (Yili). Gl. 1272. — e. variant of the preceding ('kill') (Chouli).

f. **sāt / sāt / s h a* and **s'iat / s'iat / s h ê* a kind of fragrant tree (Ch'uts'ī).

g. **sāt / sāt / s a* to slap from the side (Kungyang).

320 a—e. **pwád / pwái-* / p e i cowry shell (Shī). b. is Yin bone (A 4: 30,2), c. is Yin bone (A 5: 10,2), d. is Yin (inscr. 4), e. is Chou I (inscr. 54). The graph is a drawing.

- f—g. **b'wād / b'wai- / p ai* and **pwād / pwai- / p ai* to ruin, ruined (Shī); destructive (Shu); break (Shī); defeat, become defeated (Tso). g. is Chou III/IV (inscr. 315).
- 321 a—e. **g'wād / gwāi- / h u e i* collect, unite, assemble (Shī); jointly (Shī); combine (Shu); meet, a meeting, encounter (Shī); (meet with:) happen (Shī); (shutter:) lid, cover (of vessel) (Yili); conform to (Li); **kwād / kwāi- / k u e i* (adding up:) calculation, account (Li); keep together (sc. the hair) (Shī); Gl. 156, 788, 1321. b. is Chou III (inscr. 220), c. is Chou III/IV (inscr. 297). The graph is a drawing of a vessel (with handles) on a stand, covered by a lid.
- d. **kwād / kwāi- / k u e i* barn (Hanfei). — e. *id.* a kind of flag (Tso). Gl. 782. — f. *id.* watering channel, drain (Shu). — g. *id.* to mince (food) (Shī). — h. *id.* joining-point of the two ends of a collar or a belt (Tso).
- i. **kwād / kwāi- / k u e i* and **kwāt / kuāt / k u o* a kind of coniferous tree (Shī); ornament on coffin (Tso).
- j. **kwād / kwāi- / k u e i* and **g'wād / gwāi- / h u e i* sacrifice to avert calamity (Chouli).
- k. **g'wād / gwāi- / h u e i* apply several colours, make variegated (Lunyü).
- l. **k'wād / k'wai- / k' u a i* comfortable (sc. room) (Shī); **kwād / kwāi- / k u e i* and **kwāt / kuāt / k u o* faded (sc. colour) (Chuang). Gl. 504.
- m. **g'wāt / gwāt / h u o* and **kwād / kwāi- / k u e i* bind up the hair in a knot (Yili).
- n. **wād / wāi- / w e i* to screen (Shī). Gl. 363.
- 322 a—b. **ngwād / ngwāi- / w a i* outside (Shī); abroad (Shī); exclude (Yi). b. is Chou I (inscr. 109). The graph has 'moon' and 'to divine by tortoise-shell oracle'. Moon 月 **ngwat* may be phonetic in our **ngwād*; and the 卜 oracle cracks appeared on the outside, the exterior of the shell, when the inside was singled.
- 323 a. **twād / twāi- / t a i* baton (Shī). The Mand. form is irregular, we should expect a *t u e i*.
- 324 a—c. **d'wād / d'wāi- / t u e i* glad (Chuang); loan for **d'wād / d'wāi- / t u e i* and **t'wād / t'wāi- / t' u e i* open a passage through (Shī); opening (Lao); loan for f. (Sün). Gl. 800. b. is Yin bone (B hia 9: 12, sense here uncertain), c. is Chou II (inscr. 153, name). The graph has 'man' and 'mouth' (*id.* w. 765 below), meaning of the top strokes obscure.
- d. **t'wād / t'wāi- / t' u e i* and **d'wād / d'wāi- / t u e i* withdraw, flee (Shī). Gl. 801.
- e. **t'wād / t'wāi- / t' u e i* and **šiwād / šiwāi- / s h u e i* and **t'wār / t'uā- / t'o* and *dīwat / iwāt / y ü e* exuviae of insects or reptiles (Chuang).
- f. **dīwad / iwāi- / j u e i* sharp, pointed (Chuang); keen, valiant (soldiers) (Tso); thin, small (Tso); **d'wād / d'wāi- / t u e i* lance (Shu). Gl. 1996.
- g. **šiwād / šiwāi- / s h u e i* and **ts'iwād / ts'iwāi- / ts' u e i* kerchief (Shī). — h. *id.* (both readings) to purify water (Li).
- i. **šiwād / šiwāi- / s h u e i* to tax (Ch'unts'iu); to present, give (Li); loan for **t'wād / t'wāi- / t' u e i* mourning worn after the regular period is passed (Li); for **t'wān / t'uān / t'u a n* black dress (Li); for m. take off, set free (Tso).
- j—k. **d'wāt / d'uāt / t o* snatch (Shu ap. Shuowen). k. is Chou III (inscr. 220).
- l. **t'wāt / t'uāt / t'o* and **d'wāt / d'uāt / t o* take away (Lao); beat, kill (Kuliang); **šiwād / šiwāi- / s h u e i* wipe off (Yili).
- m. **t'wāt / t'uāt / t'o* and **d'wāt / d'uāt / t o* peel off (Lie); take off (as clothes) (Kuoyü); take away (Tso); (take oneself away:) escape, disappear (Lao); relieve (Kungyang); careless (Tso); **t'wād / t'wāi- / t' u e i* easy, leisurely (Shī). Gl. 60.
- n. **šiwāt / ts'iwāt / c h o* short pillars, supporting rafters of house (Lunyü); loan for f. (Lao), for m. (Sün).

324	兑	兌	兌	駢	蛻	銳	悅	浼	稅	慙	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o		
閱	說	325	最	最	最	撮	撮	326	薑	327	介	介	介	介	界		
p	q		a	b	c	d	e		a		a	b	c	d	e		
疥	疥	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	328	拜	擗	擗	擗	擗	329	𢇛	𢇛	𢇛
f	g	h	i	j	k				a	b	c			a	a	b	c
擗	擗	藝	藝	藝	藝	藝	藝	藝	藝	藝	藝	藝	藝	331	𢇛	332	瘞
d	e	f	g	h	i	j	k	l	m	n	o			a		a	

o. **d̥iwat* / *iwät* / *yü e* pleased, glad (Meng). — p. *id.* hole (Shī); loan for *id.* inspect (Chouli); to count, sum up (Tso); for o. to be liked (Shī), (pleased =) satisfied (Shu). Gl. 97, 1929.

q. **śiwat* / *śiwät* / *shu o* speak (Shī); explain (Lunyü); excuse (Shī); *śiwad* / *śiwāi-* / *shu e i* exhort (Meng); loan for *id.* halt, rest over night (Shī); loan for m. let loose (Shī), for o. (Shī), Gl. 83, 117, 168.

325 a—b. **tswād* / *tswāi-* / *tsue i* collect, accumulate (Kungyang); to the highest degree (Kuots'ê).

c. **dz'wād* / *dz'wāi-* / *tsue i* small (Tso).

d. **ts'wād* / *ts'wāi-* / *ch'u ai* and **ts'wad* / *ts'wai-* / *ch'u ai* bite, eat (Meng).

e. **ts'wāt* / *ts'uāt* / *ts'o* pinch with the fingers, a pinch-ful (Li); loan for *id.* small cap (Shī); **tswād* / *tswāi-* / *tsue i* pointed (Chuang).

326 a. **t'ad* / *t'ai-* / *ch'ai* scorpion (Shī). The graph is a drawing (cf. 萬 267 above), with the addition of rad. 142 'insect'.

327 a—c. **kād* / *kāi-* / *kie* armour (Shī); scale (of animals) (Li); protect (Tso); assist, assistant (Shī); rely on (Tso); loan for *id.* boundary (Tso); border (Ch'uts'i); inserted between, contiguous to (Tso); great (Shī); enlarge, increase (Shī); solid (Yi); determined, firm (Meng); small (Yi); cut the feet (Chuang); loan for **kāt* / *kāt* / *kia* obliquely (Chuang); sudden (Meng); loan for j. mustard plant (Meng), for 349 (Shu). Gl. 374, 563, 679, 1089, 1091, 2112. b. is Yin bone (A 1: 43,4, sense here uncertain), c. is Yin bone (A 1: 45,6, sense uncertain). The graph is a drawing of a man protected by armour made of slips.

d. **kād* / *kāi-* / *kie* great (Shī). Gl. 932. — e. *id.* boundary (Shī), cf. a. above. — f—g. *id.* itch, scabby disease (Li); intermittent fever (Tso). g. is Yin bone (A 4: 10,7; there has been much divergence about the interpretation of this character, but the phonetic to the right is undoubtedly our a. here).

h. **g'ād* / *g'āi-* / *hie* to make a creaking sound as of gnashing teeth (Chouli).

i. **χād* / *χāi-* / *hie* careless (Meng ap. Shuowen).

j. **kād* / *kāi-* / *kie* mustard plant (Li); **kad* / *kai-* / *kie* grass, weeds (Tso).

k. **kiad* / *kiei-* / *ki* knot (Yili).

328 a—c. **pwäd* / *pwäi-* / *pai* to bow in obeisance (Shī); to bow one's thanks (Tso); to bend (sc. a branch) (Shī). Gl. 47. a. is the current form, b. is a variant in Chouli, c. is Chou I (inscr. 58). The graph has 'hand' and a 'branch'.

329 a. **k'iad* / *k'iai-* / *k'i* to rest (Shī).

330 a—d. **ngiad* / *ngiai-* / *y i* to sow, plant, cultivate (Shī ap. Shuowen); *śiad* / *śiai-* / *shī* force, influence (Li). Whether this is a case of the same character being applied to quite another word with kindred sense (toil: force), or the alternation *ng-*: *s-* is a vestige of some Archaic initial consonant combination, is uncertain. The two readings **ngiad* and **śiad* of this primary word explain the two initial series among the derivatives. b. is Yin bone (A 6: 15,2), c. is Chou I (inscr. 57), d. is Chou II (inscr. 180). The graph shows a kneeling man planting.

e. **ngiad* / *ngiai-* / *y i* to sow, plant (Shī); growing crops (Tso). — **f.** *id.* to sow, plant, cultivate (Shu); art (Tso); method, rule (Tso); regular (Tso); talent (Lunyü); accomplished, skill (Shu). Gl. 1265, 1570.

g. **ngiat* / *ngiet* / *y e* unstable (Chouli). — **h.** *id.* pole (Chouli); loan for *id.* unstable, unsafe (Chouli); loan for 285 c. vertical post (Kuliang).

i. **ngiad* / *ngiai-* / *y i* speak in the sleep (Lie).

j. **ñiat* / *ñiät* / *j ê* hot (Shī).

k. **ñiwat* / *ñiwät* / *j o* to burn (Tso).

l. **śiad* / *śiai-* / *shī* force (Meng); force of circumstances, conditions (Meng).

m. **śiat* / *śiät* / *s ie* familiar (Shī). — **n—o.** *id.* garment next to the body, undress (Lunyü, Shī in Shuowen's version); ordinary, of everyday use (Li); familiar, intimate, be intimate with (Li); to be familiar, disrespectful (Shu). o. is Chou II (inscr. 180).

331 a. **ngiad* / *ngiai-* / *y i* method, rule (Chuang).

332 a. **iad* / **iai-* / *y i* to bury (sacrifice by burying) (Shī).

333 a—b. **d'iad* / **d'iai-* / *y i* border (Tso); posterity, descendants (Tso). b. is Chou IV (inscr. 292).

334 a—b. **d'iad* / **d'iai-* / *chī* boar, swine (Li). b. is Yin bone (A 4: 51,3). The graph shows the animal pierced by an arrow.

335 a. **t'iad* / **t'iai-* / *chī* cut out (as clothes, Shī, or as parts of a victim, for sacrifice, Li); prepare, institute, establish (Tso); institution, law, statute (Tso); regulate (Tso); restrain (Shu).

b. **t'iad* / **t'iai-* / *chī* to cut out, to fashion (a garment) (Tso); robe, cloak (Tso).

c. **t'iad* / **t'iai-* / *chī* and **t'iat* / **t'iat* / *chê* to trail, drag (Yi).

d. **k'iad* / **k'iai-* / *k i* mad (sc. dog) (Lü).

336 a. **d'iad* / **d'iai-* / *shī* to divine by Achillea stalks (Shī). The Seal has 'bamboo' (as a radical for plants generally) and 'magician'. — **b.** variant of the preceding (Chouli). — **c.** *id.* to bite (Tso); loan for *id.* reach, come to (Shī). Gl. 76. — **d.** *id.* shore, bank of a river (Tso).

337 a—d. **tsiad* / **tsiai-* / *t si* sacrifice (Shī); **tsäd* / **tsäi-* / *chai* name of a state (Tso). b. is Yin bone (A 1: 41,7), c. is Yin bone (A 2: 38,2), d. is Chou III (inscr. 218). b. has 'hand' and 'falling drops' (= libation) and 'flesh, meat'; in c. and d. the drops have disappeared, and there is rad. 113 instead.

333 裔 裔	334 彘 彘	335 制 製 掣 獒	336 筮 簞 噬 滌
a b	a b	a b c d	a b c d
337 祭 𩇑 𩇒 𩇓 𩇔 𩇕 𩇖 𩇗 𩇘 𩇙	338 曳 洩 綈	339	
a b c d e f g h i j	a b c		
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341	敝	敝	敝	幣	敝	弊	弊	弊	蔽	驚	驚	驚	驚	驚	342	衛
	a	b	c	d	e	f	g	h	i	j	k	l	m		a	
保	衛	衛	衛	衛	衛	343	贅	344	睿	345	毛	毛	毛	346	歲	
b	c	d	e	f	g		a		a		a	b	c		a	
耳	耳	耳	耳	耳	耳	347	X	刈	艾	348	吠				a	
b	c	d	e	f	g		h	i	j	k		a	b	c	a	
349	个	350	那	351	果	𧈧	螺	裏	塚	課	保	裸	羸	蹀	裸	
	a		a		a	b	c	d	e	f	g	h	i	j	k	
輟	裸	裸	裸	𧈧	352	爵	𧈧	𧈧								
l	m	n	o		a	b	c									

(Shu); demon (Tso); close to (Chuang); hedge (Chouli). Gl. 582, 758, 1298, 1568. The Seal has 萬 'scorpion' (see 267 and 326) under 'a cliff' (see 45); possibly the primary graph for e. — **b.** *id.* grindstone, grind (Shu). — **c.** *id.* exert oneself (Shu). Gl. 1298. — **d.** *id.* epidemic, calamity (Tso); leper (Li); destroy (Kuan). Gl. 758. — **e—f.** *id.* a stinging insect (Chuang).

g. **lād* / *lāi-* / *lai* and **līad* / *līai-* / *li* and **lāt* / *lāt* / *la* coarse grain (Lie).

341 a—c. **b'iad* / *b'iai-* / *pi* worn out (Shī); to damage, ruin (Tso); vile, despicable (Tso); throw aside (Li); loan for h. below (Chouli). **b.** is Yin bone (B shang 10: 2, name), **c.** is Yin bone (G 6: 11, name). The graph has 'baton, beat', and 'kerchief' with strokes indicating rifts. — **d.** *id.* piece of silk, offering of silk, present (Shu). — **e.** *id.* fall (Kuoyü); bring down, stop (Chouli); to ruin (Kuots'è); become spoiled, ruined (Kuoyü); bad (Chouli); exhaust (Kuots'è); loan for *id.* conceal (Kuots'è, cf. h. below). — **f.** *id.* die (Tso); fall down (Tso); kill (Li); destroy (Tso). — **g.** variant of the preceding (Tso ap. Shuowen).

h. **piad* / *piäi-* / *pi* to cover (Li); screen (Tso); keep in ignorance, deceive (Tso); covering, umbrageous, luxuriant (Shī); loan for *id.* decide (Tso); decision, verdict (Shu); for 500 d. (Chouli). Gl. 45, 1658.

i. **piad* / *piäi-* / *pi* and **piat* / *piät* / *pie* a kind of pheasant (Chouli).

j. **piat* / *piät* / *pie* turtle (Shī). — **k.** variant of the preceding (Chuang).

l. **p'iat* / *p'iat* / *p'ie* hasty, irascible (Lie).

m. **b'iat* / *b'iet* / *pie* tread, march (restless at work) (Chuang).

342 a—e. **giwad* / *jiwäi-* / *w ei* to guard (Li). **b.** is Yin bone (A 4: 31,5), **c.** is Yin bone (B hia 22: 16), **d.** is Chou I (inscr. 55), **e.** is Chou II (inscr. 145). The graph has 'walk', two 'feet' and either 'a square' or a 'circle' — possibly indicating the walled area guarded by the sentinel. Cf. 韋, 571 below. — **f.** *id.* exaggerate (Kuan).

g. **g'wad* / *γwai-* / *h u a i* overstep, go beyond, speak nonsense (Tso).

343 a. **iīwad* / *iīwäi-* / *c h u e i* unite, together (Shī); excrescence (Chuang); superfluous, malplacé (Lao). Gl. 976.

- 344 a. **dīwad* / *īwāi*- / *juei* perspicacious (Kuoyü); 𦉰 variant of the same (Yi). The Seal has 'eye' and 'deep' (466 a. below).
- 345 a. **ts'īwad* / *ts'īwāi*- / *ts'uei* and **ts'īwad* / *ts'īwāi*- / *ch'uei* down, fine hair (Li); felt (Shī). Gl. 210. The Seal has 'hair' tripled.
- b. **ts'īwad* / *ts'īwāi*- / *ts'uei* and **l'īwad* / *ts'īwāi*- / *ch'uei* and **l'īwan* / *ts'īwān*- / *ch'uan* hole, cave, pit (Chouli).
- c. **ts'īwat* / *ts'īwāt* / *ts'üe* brittle, fragile (Kuan). Often read *ts'uei* in Mand. through confusion with the synonymous 296 c. above.
- 346 a—e. **sīwad* / *sīwāi*- / *suei* year (Shī); harvest (Tso). b. is Yin bone (A 1: 36,6), c. is Yin bone (A 7: 38,2), d. is Chou II (inscr. 132), e. is Chou II (inscr. 180). The graph seems to be a drawing of some kind of dagger-axe (cf. Group 7) and it may be the original form for k. below.
- f. **χīwād* / *χīwāi*- / *huei* beard (Chuang).
- g. **χwād* / *χwāi*- / *huei* rustling of wings (Shī). Gl. 172.
- h. **χwāt* / *χwāt* / *huo* splash (Shī). Gl. 172.
- i. **īwād* / *īwāi*- / *wei* bad weeds (Sün); dirt, filth (Shu).
- j. **īwāt* / *īwāt* / *yüe* and **īwat* / *īwāt* / *yüe* sound of vomiting (Li); **χwād* / *χwāi*- / *huei* tinkle (of bells) (Shī); loan for *id.* ample, deep (sc. chamber) (Shī). Gl. 172, 482, 504.
- k. **ksīwad* ? / *kīwāi*- / *kuei* to wound, damage (Li). The Archaic initials in this group are very irregular and enigmatic, cf. 613 below.
- 347 a. **ngīād* / *ngīvi*- / *yī* Shuowen says: to mow, thus taking it to be the primary form of b. (no text). Loan for *id.* govern, regulate, control, orderly (Shu); loan for c. white-haired (Shu). Gl. 1245, 1317, 1922. The original graph may have been a drawing of some kind of grass-cutting scissors. — b. *id.* to mow (Shī); cut (Shī).
- c. **ngād* / *ngāi*- / *ai* Artemisia (Shī); white-haired, old (Shī); beautiful (Meng); requite (Kuoyü); loan for **ngīād* / *ngīvi*- / *yī* (cf. a., b.) to mow (Shī); govern, regulate, orderly, achieve order (Shī); end, to end (Shī). Gl. 447, 481, 1304, 1875.
- 348 a. **b'īwāi* / *b'īwāi*- / *fei* to bark (Shī). The Seal has 'mouth' and 'dog'.
- 349 a. **kār* / *kā*- / *ko* tally, piece, item (Shu, Chouli, Tso); side-building (Tso); **kān* / *kān*- / *kan* sides of a target (Chouli). Gl. 2112.
- 350 a. **nār* / *nā* / *no* place name (Tso); loan for *id.* much, ample (Shī); fine, beautiful (Kuoyü); *auprès-de*, in regard to (Kuoyü); how, what (Tso). Gl. 188.
- 351 a—b. **klwār* / *kuā*- / *kuo* fruit (Li); result, effect (Tso); (when it comes to the result:) really (Meng); in the end (Lu); bring to result (Lunyü); (go to the bitter end:) determined, courageous (Lunyü); *kuo-lo* gourd (Shī); loan for i. below (Chouli), for m. (Chouli), for n. (Meng, current ed.); loan for **k'lwār* / *k'uā*- / *k'uo* satisfied (Chuang). b. is Yin bone (A 4: 41,5, name). The graph is a drawing.
- c. **klwār* / *kuā*- / *kuo kuo-lo* a kind of small wasp (Shī). — d. *id.* bind, wrap up (Shī).
- e. **k'lwār* / *k'uā*- / *k'uo* dust (Ch'uts'ī). — f. *id.* try, test (Ch'uts'ī).
- g. **glwār* / *luā*- / *lo* bare, naked (Li). — h. variant of the preceding (Tso). — i. *id.* naked (Tso); *kuo-lo* gourd (Shī, see a.); *id.* *kuo-lo* wasp (Shī, see c.).

353	火	山	止	354	妥	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	355	衰	蓑	蓑
	a	b	c		a	b	c	d	e	f	g		a	b	c
懷	續	356	毀	燬	357	委	倭	痿	萎	透	餒	踣	綏	諉	358
d	e		a	b		a	b	c	d	e	f	g	h	i	
此	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
q	r	s	t	u	v	x									

j. **g'lwār / ywa:* / h u a ankle (Li). — k. *id.* h i - h u a oblique, perverse (Chuang, meaning much debated).

l. **g'lwār / ywa:* / h u a and **g'lwār / yuâi:* / h u e i and **g'lwân / yuân:* / h u a n turn round (as a wheel) (Li).

m. **klwân / kuân-* / k u a n pour out libation in sacrifice (Shī); pour out and serve (guests) (Chouli).

n—o *'wâr / 'uâ:* / w o servant girl (Meng ap. Shuowen). o. is Yin bone (A 7: 17, 2, name).

352 a—b. **klwâr / kuâ* / k u o Shuowen says: earthen vessel (no text). b. is Chou II (inscr. 143, name). The graph is a drawing.

c. **klwâr / kuâ:* / k u o (variant of 351 c. above, hence the reading) a kind of small wasp (Shī ap. Shuowen).

353 a—c. **xwâr / xuâ:* / h u o fire (Shī). b. is Yin bone (A 8: 3, 1), c. is extracted from the archaic graph of 480 s. below (Chou II, inscr. 132).

354 a—c. **t'nwâr / t'uâ:* / t' o tranquil, at ease, sit at ease (Shī). Gl. 659. b. is Yin bone (A 5: 19, 1), c. is Chou I (inscr. 58). The graph has 'woman' and 'hand'.

d. **nwâr / nuâi:* / n e i hungry, starve (Lunyü); loan for *id.* rotten (sc. food) (Lunyü).

e. **ñiwâr / ñiwi* / j u e i tassel, free-hanging end of band (Shī, some versions); pennon (Li). The phonetic at the right has been corrupted into 357 a. below, the archaic graphs of 354 and 357 being very similar.

f. **ñiwâr / ñwiç-* / w e i implicate (Lie, in a symbolic name). Same corruption of the phonetic as in the preceding.

g. **sn̥iwâr / swi* / s u e i strap on carriage for help in mounting (Lunyü); loan for *id.* to comfort, give repose to (Shī); restrain, to stop (Shu); desist (from battle) (Tso); calm, solemn (Sün); walking slowly (Shī); loan for **sn̥iwâr / swiç* / s u e i and ? / *x̥wiç* / h u e i name of a sacrifice (Li); for **t'nwâr / t'uâ:* / t' o keep at a level below the heart (sc. the cup in making obeisance) (Li); alt. form for e. above (Shī and Li, some versions). Gl. 195, 1027, 1178, 1463.

355 a. **swâr / suâ* / s o raincoat made of straw (only Han time text ex., Shuo yüan); it is thus the primary form of b. below, whence our reading. Loan for **šw̥jər / šwi* /

- s h u a i (Pek. reading irregular, we should expect a s h u e i) diminish, decline, decay (Lunyü); **ts'iwär* / *ts'wię* / c h' u e i reduce, graduate (Tso); **ts'wər* / *ts'uq̄i* / t s' u e i (graduated clothes:) mourning clothes (Li).
- b. **swār* / *suā* / s o raincoat made of straw or rush (Shī); to cover with thatch or straw (Kungyang). — c. variant of the preceding (raincoat) (Lie).
- d. **šiwər* / *šwi* / s h u a i rafter (Tso).
- e. **ts'wər* / *ts'uq̄i* / t s' u e i (graduated clothes:) mourning clothes, piece of mourning cloth worn on the breast (Tso), see a. above.
- 356 a. **xiwār* / *xiwię* / h u e i demolish (Shī); denigrate, revile (Lunyü); pray in order to eliminate noxious spirits (Chouli); deteriorate (Li). — b. *id.* blazing fire (Shī). Gl. 36.
- 357 a. **iwār* / **jwię* / w e i bend (Li); fall (Chuang); hang down (Li); cast away (Meng); entrust to (Tso); deliver to (Tso); **iwār* / *jwię*; *jwie-* / w e i collect, to store (Chouli); **iwār* / **jwię* / w e i w e i - y i, w e i - t' o compliant, complaisant (Shī). Gl. 49.
- b. **iwār* / **jwię* / w e i long and winding (sc. road) (Shī). Gl. 401. — c. *id.* rheumatism or paralysis in the legs (Lü). — d. *id.* to wither (Shī). — e. *id.* tortuous movement, fluttering (of a flag) (Ch'uts'i), cf. b. above. Gl. 49, 401.
- f. **iwār* / **jwię* - / w e i feed (an animal) (Li); loan for the similar 354 d. (Kuoyü).
- g. **wār* / **uā*, **uā-* / w o to sprain (Hanfei).
- h—i. see group 354 above.
- 358 a—b. **ts'ĩār* / *ts'ię* / t s' i this (Shī). b. is Chou III/IV (inscr. 315). The graph has 'man' and 'foot' and it may be the primary form for e. below. — c. *id.* small, petty (Shī).
- d. **ts'ĩār* / *ts'ię* - / t s' i lower end of plough handle, in which the share is fastened (Chouli).
- e. **ts'ĩār* / *ts'ię* / t s' i trample (Lie).
- f. **ts'ĩār* / *ts'ię* / t s' i female of birds, female (Shī). — g. variant of the preceding (Lü).
- h. **ts'ĩār* / *ts'ię* / t s' i and **ts'iar* / *ts'iei* / t s' i (limpid:) fresh and bright (Shī); sweat (Meng). Gl. 118. — i. *id.* (both readings) bright, lustrous (Shī). Gl. 118.
- j. **tsiār* / *tsię* / t s i purple (Lunyü).
- k—l. **tsiār* / *tsię* / t s i defame, slander (Shī); have aversion for (Kuan); loan for **tsiār* / *tsię* / t s i to measure (Shangtsi); (measured order:) limit (Kuan); think of, desire (Li); **dzĩār* / *zię* / s i fault (Li); loan for 555 f. (Sün); for m. below (Lie). Gl. 574.
- m. **tsiār* / *tsię* / t s i property, thing of value (Kuan). — n. *id.* mustache (Lü). — o. variant of the preceding (Tso).
- p. **dz'ĩār* / *dz'ię* / t s' i flaw (Shu), defect (Tso); loan for k. defame (Sün).
- q. **dz'ĩār* / *dz'ię*, *dz'ię-* / t s' i bones with meat on (Chouli).
- r. **dz'ĩār* / *dz'ię-* / t s i carcass, bones of an animal (Li). Gl. 470.
- s. **dz'ĩār* / *dz'ię-* / t s i and **dz'iar* / *dz'iei-* / t s i eye socket (Lie).
- t. **tsiwār* / *tswię* / t s u e i and **tsiār* / *tsię* / t s i beak (Li, in the phrase t s u e i - h u e i, t s i - h u e i name of a constellation).
- u. **dz'ār* / *dz'ai* / c h' a i to heap, a heap (Shī ap. Shuowen). Gl. 470. — v. *id.* burnt-offering (Shu ap. Shuowen).
- x. **dz'ār* / *dz'ai* / c h' a i firewood (Li); burnt-offering (Shu); to hedge in, to block, obstruct (Chuang); **tsiār* / *tsię-* / t s i and **dz'ĩār* / *dz'ię-* / t s i accumulate, heap (Shī). Gl. 470.
- 359 a—b. **niār* / *nzię* / e r adverb suffix (Lunyü); final particle (Lunyü); **nīar* / *niei* / n i flowering, luxuriant (Shī); loan for **nīa* / *nzię* / e r you (Shī); loan for c. (Shī). b. is Chou III (inscr. 234). Gl. 264, 780.

359	爾	索	通	孺	孺	爾	爾	爾	爾	爾	爾	爾	爾	爾
	a	b	c	d	e	f	g	h	i	j	k	l	m	n
360	弭	弭	弭	弭	弭	天	天	天	天	天	天	天	天	天
	a	b	c	d	e	a	b	c	d	a	b	c	d	e
畋	畋	畋	畋	畋	363	莫	莫	莫	莫	鄭	躑	364	年	年
	e	f	g	h		a	b	c	d	e	f		a	b
千	千	千	千	千	千	366	玄	玄	玄	玄	玄	玄	玄	玄
	a	b	c	d	e		a	b	c	d	e	f	g	h
街	牽	鯨	誼	367	淵	淵	淵	淵	淵	淵	淵	淵	淵	淵
	j	k	l	m		a	b	c	d					

c. **niär* / *niē*: / e r near (Shī).

d—f. **niär* / *niei*: / n i mother (Kuangya and Ts'ieyün, no early text ex.). e. is Chou III (inscr. 231, name), f. is Chou II/III (inscr. 266, name). — g. *id.* numerous (Shī).

Gl. 264. — h. *id.* dead father's tablet and temple (Shu, kin-wen version). Gl. 1265.

i. **niär* / *niei*: / n i ample, luxuriant (Shī ap. Shuowen); in an abbreviated form loan for **niät* / *niel* / n i e oblivious (Chuang). Gl. 264.

j. **snäär* / *siē*: / s i seal (Tso). Mand. *si* is irregular, we should expect a *si*.

k—l. **snäan* / *siän*: / s i e n autumnal hunt (Tso). k. is the Shuowen form, l. the abbreviated current form.

m—n. **miär* / *mjiē*: / m i to finish (Chouli); **miär* / *mjiē* / m i complete (Shī); extend, increase (Tso); still more (Lunyü); extensively, long (Shu). n. is Chou III/IV (inscr. 301). Gl. 912, 1971.

o. **miär* / *mjiē*, *mjiē*: / m i and **miär* / *miei*: / m i a rich and full flow (of a river) (Shī). Gl. 119.

360 a—c. **miär* / *mjiē*: / m i bow with the ends not bound with string and lackered but capped with bone or ivory (Shī); loan for *id.* to stop (Shī); cease (Tso). b. is Chou I (inscr. 88), c. is Chou (inscr. 352, name). The graph has 'bow' and 'ear'. — d. *id.* wash (Chouli).

e. **miär* / *miei* / m i fawn (Li).

361 a—c. **t'ien* / *t'ien* / t'ien Heaven (Shī); loan for *id.* to brand on the forehead (Yi). b. is Yin bone (A: 3,7), c. is Chou I (inscr. 63). The graph is a drawing of an anthropomorphic deity.

d. **t'an* / *t'an* / t'un and *t'ien* / *t'ien* / t'ien to swallow (Kuots'ë).

362 a—c. **d'ien* / *d'ien* / t'ien field, cultivated land (Shī); to hunt (Shī); loan for *id.* sound of the drum (Li); **d'ien* / *d'ien*- / t'ien to cultivate the land (Shī); loan for 385 l. (Shī). Gl. 1097. b. is Yin bone (A 2: 7,3), c. is Chou I (inscr. 65). The graph is a drawing.

- d. **d'ien* / *d'ien* / *t'ien* and **d'ien* / *d'ien-* / *tien* cultivate the field (only Han time text ex.); loan for a. to hunt (Yi).
- e—f. **d'ien* / *d'ien* / *t'ien* to hunt (Lü); **d'ien* / *d'ien-* / *tien* cultivate the field (Shu). f. is Yin bone (G 9: 7).
- g—h. **d'ien* / *d'ien-* / *tien* Royal domain (Shu); cultivated land, agricultural products (Li); regulate, make ready for culture (Shī); loan for a. to hunt (Chouli). Shīwen gives the reading **d'ien* / *z'ien* / *sheng* (loan for 乘) in two more senses: area of 64 primary villages (Li); carriage of a minister (Tso). This loan is phonetically highly curious. h. is Chou I (inscr. 97). Gl. 675, 1384.
- 363 a—d. **d'ien* / *d'ien-* / *tien* and **d'ien* / *d'ien-* / *ting* set forth, present (offerings) (Shī); offerings (Shu); to display (Shu); to fix, settle (Shu); put down (Shī); **d'ien* / *d'ien* / *ting* stagnant (sc. water) (Chouli). Gl. 1974. b. is Yin bone (A 1: 24,3), c. is Chou I (inscr. 112, sense of e. below), d. is Chou II (inscr. 148). The graph shows a vessel on a support.
- e. **d'ien* / *d'ien-* / *cheng* place name (Tso).
- f. **d'ien* / *d'ien-* / *chi* hold in the step, hesitate (Sün).
- 364 a—d. **nien* / *nien* / *nien* harvest (Ch'unts'iu); year (Shī). b. is Yin bone (A 1:50, 1), c. is Chou I (inscr. 57). The graph has 'man' carrying 'grain'.
- 365 a—d. **ts'ien* / *ts'ien* / *ts'ien* thousand (Shī). b. is Yin bone (A 8: 5,1), c. is Yin bone (A 4: 1,7), d. is Chou I (inscr. 65). The graph has 'man' with a stroke on one leg. Explanation uncertain. — e. *id.* north-south going path between fields (Mo). — f. *id.* flourishing, rich (sc. country) (Lie).
- 366 a—b. **g'ien* / *yiwen* / *h ü a n* dark-coloured, black (Shī). b. is Chou II (inscr. 133).
- c. **g'ien* / *yiwen* / *h ü a n* to flow (Lunyü).
- d. **g'ien* / *yiwen*, *yiwen-* / *h ü a n* troubled sight, delude, deceive (Meng).
- e. **g'ien* / *yiwen* / *h ü a n* bar passed through ears of a ting vessel in order to lift it (Yi).
- f. **g'ien* / *yiwen* / *hien* bow string (Yili); string of musical instrument (Lunyü). — g. variant of the preceding (Li).
- h. **g'ien* / *yiwen* / *hien* bright (Kuots'ê).
- i. **g'ien* / *yiwen* / *hien* millipede (Chuang).
- j. **g'ien* / *yiwen* / *hien* go about boasting (Ch'uts'i).
- k. **k'ien* / *k'ien* / *k'ien* pull, drag, lead (Shī); (animals that are led:) cattle (Tso); attach (Lü).
- l. **kwän* / *kuän* / *k u n* big fish, N. Pr. (Kuoyü) (variant of 417 i. and 419 a. below).
- m. **g'ien* / *yiwen* / *hien* speak quickly (Chuang).
- 367 a—c. **ien* / *ien* / *y ü a n* abyss (Shī); deep (Shī); deep sound of the drum (Shī). b. is Chou I (inscr. 58), c. is Chou III/IV (inscr. 324). The graph has 'water' and a drawing of an abyss. — d. variant of 370 f. below (Chouli).
- 368 a—b. **k'ien* / *k'ien-* / *k'ien* and **k'ien* / *k'ien-* / *k'ien* Shuowen says: solid (no text) thus taking it to be the primary form of d. The graph has 'hand' and 'slave'. b. is Chou I (inscr. 81, name).
- c. **kien* / *kien* / *kien* hard, solid, strong (Shī).

368	堅	堅	賢	賢	賢	賢	369	矜	370	因	因	因	茵
	a	b	c	d	e	f	g	h	a	a	b	c	d
網	姻	駟	咽	烟	因	恩	371	引	靱	蚓	紉	372	綯
	e	f	g	h	i	j	a	b	c	d	a	a	b
陳	陳	陳	陳	陳	陳	374	塵	375	眞	稕	纈	鬚	黠
	c	d	e	f	g	a	a	b	c	d	e	f	g
眞	眞	蹟	蹟	眞	眞	眞	眞	眞	眞	眞	眞	眞	眞
	i	j	k	l	m	n	o	p	q	r	s	t	u
													v
													w
													x
													y

d. *k'ien / k'ien / k'ien and *k'än / k'än / k'ien solid, firm (Chuang); loan for 366 k. above (Chuang). Gl. 398.

e—f. *g'ien / yien / hien wise, worthy (Shī); superior (Li); loan for *g'ien / yien- / hien the hollow of a wheel nave (Chouli). f. is Chou I (inscr. 118, name).

g. *kiën / kiën: / kin to bind tight, to press (only Han time text ex.); loan for c. above (Kuan).

h. *d'ien / z'ien: / shen kidney (Shu).

369 a. *g'ien / g'ien / (k'ien) lance shaft (Kuots'ê); loan for id. pity, pitiable (Shī); modest, respectful (Meng); dignified (Lunyü); vigorous (Shī); boastful (Kuan). Gl. 477, 748. In these loan senses Ts'ieyün and Shīwen read *kiäng / kiäng / king, but this is very enigmatic, for in the Shī also in these senses the character rimes in the -ën class. The character also serves as loan for 鯨 481 below (Shī), which also ended in -n: *kwen.

370 a—c. *iën / iën / yin rest upon (Meng); rely on (Shī); avail oneself of, make the best of (Shu); trusting, attached to, devoted (Shī); following, continue (Lunyü); accord with (Meng); then, therefore (Meng); because of (Li). Gl. 826, 1032, 1221. b. is Yin bone (A 5: 38,3, sense here uncertain), c. is Chou IV (inscr. 286, name). The word 'to rest on' is etymologically identical with the next 'mat', and the graph shows a man resting on a mat. — d. id. mat (Shī). — e. id. mat, bed (only Han time text ex.); loan for id. generative influence of Heaven and Earth (Yi). — f. id. affinity by marriage (Shī); marriage (Shī). Gl. 493. — g. id. horse of mixed grey and white colour (Shī). Gl. 409.

h. *ien / ien / yen gullet (Kuots'ê); *ien / ien- / yen to swallow (Meng); loan for *iën / iën / yin and *iwen / iwen / yüan beat of the drum (Shī).

i. *ien / ien / yen vapour, smoke (Sün).

j. *än / än / en kindness, favour (Meng); love (Shī).

371 a. *d'ien / iën: / yin draw the bow (Meng); pull, draw (Tso); stretch (Lunyü); to lead (Shī); to guide (Shu); prolong (Shī); try to obtain (Li); loan for b. (Li). Gl. 1802. The graph has 'bow' and a stroke which probably depicts the string.

b. *d'ien / iën- / yin strap for pulling carriage (Shī).

c. *d'ien / iën: / yin earth-worm (Meng).

d. *d'ien / d'ien: / chen rope by which cattle are led (Li).

372 a. *d'jēn / d'jēn / ch'en rope by which cattle are led (Chouli), variant of 371 d. above.

373 a—c. *d'jēn / d'jēn / ch'en set forth, arrange (Shī), to display (Lunyü); display, illustriousness (Shu); diffuse, give (Tso); widely (Shī); (place of display:) path from the gate to the great hall (Shī); loan for *id.* old (not new, sc. grain) (Shī), to tarry (Shu); *d'jēn / d'jēn- / ch'en battle array (Lunyü). Gl. 675. b. is Chou IV (inscr. 284), c. is Chou IV (inscr. 285) — in both these cases a Ts'i family name and enlarged by rad. 32 'earth'. — d—e. variant of the preceding (Ch'uts'i). e. is Chou III (inscr. 216, name of a feudal country, for which the classics have a. above). — f. variant of a. in its reading and sense of 'battle array' (Ch'uts'i).

g. *d'jēn / d'jēn / ch'en ch'en-tun agitated, anxious (Chuang).

374 a. *d'jēn / d'jēn / ch'en dust (Shī). The Seal has 'deer' and 'earth'.

375 a. *t'jēn / t'jēn / ch'en true, real (Chuang).

b. *t'jēn / t'jēn, t'jēn: / ch'en and *d'ien / d'ien- / tien dry and compact (sc. wood) (Chouli). Gl. 132.

c. *t'jēn / t'jēn, t'jēn: / ch'en dense, fine-textured (sc. stuff) (Li).

d. *t'jēn / t'jēn: / ch'en black hair (Shī). Gl. 132. — e. variant of the preceding (Tso).

f. *t'jēn / t'jēn- / ch'en press down, put down (Kuoyü); keep down, control (Tso); loan for u. to block, fill (Kuoyü); for *t'jēn / t'jēn, t'jēn: / ch'en precious thing (Chouli).

g. *t'jēn / t'jēn / ch'en open the eyes wide, glare (Chuang).

h. *t'jēn / t'jēn / ch'en and *d'ien / d'ien / t'ien rumble (of falling stones) (Kungyang).

i. *d'jēn / z'jēn- / sh'en careful, circumspect (Shī).

j. *tien / tien / tien overthrow, fall (Kuliang). — k. *id.* stumble, fall (Sün). — l. *id.* illness, suffering, affliction (Shī); madness (Kuots'è).

m. *tien / tien / tien top of the head (Shī); (fall on the head:). fall down, be overthrown, overthrow (Shī); loan for *id.* concentrate upon, wholly intent on (Chuang); loan for *d'ien / d'ien / t'ien full, fill (Li); anxious, grieved (Li).

n. *tien / tien / tien top of a mountain (Shī). — o. *id.* eye-tooth (Yili).

p. *t'ien / t'ien- / t'ien and *t'jēn / t'jēn- / ch'en jade pendant covering the ear (Shī); *t'jēn / t'jēn- / ch'en a kind of jade (Ch'uts'i).

q. *d'ien / d'ien / tien sound of drum (Shī ap. Shuowen). — r. same as the preceding (Shī, Mao version). — s. *id.* beat (Ch'uts'i).

t. *d'ien / d'ien- / tien to stop up (Ch'uts'i).

u. *d'ien / d'ien / t'ien to block, fill (Kuots'è); loan for *id.* dignified (Chuang); sound of drum (Meng); for *d'ien / d'ien / t'ien and *t'jēn / t'jēn- / ch'en subdue (Kuliang); for *d'ien / d'ien: / tien exhausted, distressed (Shī); for *d'jēn / d'jēn / ch'en old, of long standing (Shī); for a long time (Shī). Gl. 588. — y. variant of the preceding '(to block, fill)' (Sün).

x—y. *t'jēn / t'jēn- / ch'i to place (Shī); set aside, abandon (Shī). y. is Chou IV (inscr. 289).

376 a—b. *d'jēn / z'jēn- / sh'en careful, circumspect (inscr. 218), variant of 375 i. above (Shuowen). b. is Chou III (inscr. 218).

377 a—f. *d'jēn / z'jēn / ch'en slave, servant (Shī); subject (Li); officer (Shī); minister (Lunyü). b. is Yin bone (A 4: 32,5), c. is Yin bone (A 4: 15,4), d. is Yin (inscr. 23), e. is Chou I (inscr. 58), f. is Chou I (inscr. 59). The graph shows an 'eye' turned in a

376	脊	脊	377	臣	臣	臣	臣	臣	臣	拒	378	晉	晉	晉	晉
	a	b		a	b	c	d	e	f	g		a	b	c	d
晉	摺	摺	晉	379	進	進	進	進	進	380	秦	秦	秦	秦	秦
e	f	g	h		a	b	c	d		a	b	c	d	e	f
秦	臻	臻	381	盡	盡	盡	盡	盡	盡	貴	津	382	辛	辛	辛
g	h	i		a	b	c	d	e	f	g		a	b	c	d
辛	辛	辛	辛	辛	辛	辛	辛	辛	辛	辛	辛	辛	辛	辛	辛
e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	

vertical position: (the eye, *pars pro toto* =) the head bowed down. That 'eye' stands for 'head' is common, cf. 241 見.

g. **iĕn* / *tsiĕn*- / *chen* to wipe (Li).

378 a—e. **tsiĕn* / *tsiĕn*- / *tsin* advance (Yi); loan for *id.* butt-end of spear (Chouli); name of a feudal state (Tso); insert (Chouli). b. is Yin bone (G 13: 1), c. is Chou III (inscr. 220), d. is Chou II/III (inscr. 259), e. is Chou III (inscr. 238) — all names. The upper part of the graph shows two arrows, perhaps presented as a gift (hence placed on a support), »brought forwards», cf. 379 below (etymologically the same word); arrows as gifts are recorded in bronze inscriptions. — f. *id.* insert (Li). — g. *id.* pale red (Tso, as part of name); loan for f. (Sün).

h. Ts'ieyün and Shīwen both read **tsian* / *tsiän*: / *tsien*, because in Ode 166 there is a variant 翦; but it should really be **tsiĕn* / *tsiĕn*: / *tsin* (being etym. *id.* w. 381 a.) to cut off (Shī). Gl. 425.

379 a—d. **tsiĕn* / *tsiĕn*- / *tsin* introduce (Shu); to present (Li); advance (Shī); b. is Yin bone (A 4: 36,7, rad. 77 inst. of 162), c. is Chou I (inscr. 67), d. is Chou II (inscr. 189). The graph has 'bird' (presented as gift?) and 'foot' or 'walk'.

380 a—d. **dz'ĕn* / *dz'ĕn* / *ts'in* place name (Tso); b. is Yin bone (B hia 39: 2), c. is Chou III (inscr. 220), d. is Chou III (inscr. 229). — e. *id.* an insect resembling the cicada (Shī). Gl. 165.

f. **tsiĕn* / *tsiĕn* / *chen* hazel (Shī). — g. *id.* name of a river (Shī); loan for *id.* numerous, prolific (Shī). — h. *id.* arrive, reach (Shī). — i. *id.* luxuriant, richly-growing (Shī); numerous (Ch'uts'i).

381 a—b. **dz'ĕn* / *dz'ĕn*: / *tsin* and **tsiĕn* / *tsiĕn*: / *tsin* exhaust, entirely (Shī); all (Shu); extreme (Li). b. is Yin bone (A 1: 44,7, name). The graph shows a hand holding a brush and wiping an empty vessel.

c. **dz'ĕn* / *dz'ĕn*- / *tsin* ashes, combusted (Shī). — d. *id.* Shuowen says: name of a plant (no text); loan for *id.* promoted, prominent (sc. servant) (Shī). — e—f. *id.* gift at departure (Meng).

g. *tsiĕn* / *tsiĕn* / *tsin* ford (Shu); moist (Chouli). Phonetic abbreviated.

- 382 a—f. **siĕn* / *siĕn* / *sin* cyclical character (Shī); bitter, pungent (Shu); painful (Shī). b. is Yin bone (E 87: 3), c. is Yin bone (A 1: 16,5), d. is Yin (inscr. 7), e. is Chou I (inscr. 74), f. is Chou I (inscr. 78).
- g. **siĕn* / *siĕn* / *shen* a kind of demon (Chuang). (Anc. *siĕn* is irregular, we should expect *siĕn*).
- h. **siĕn* / *siĕn* / *shen* numerous (Shī); drawn-out, long (Shī); numerous (Shī). Gl. 17, 715.
- i—j. **tsiĕn* / *tsiĕn* / *chen* hazel (Tso ap. Shuowen), same as 380 f. above. j. is Chou II/III (inscr. 269, name).
- k—m. **siĕn* / *siĕn* / *sin* new, renew (Shī). l. is Yin bone (A 1: 30,5), m. is Chou I (inscr. 67). — n. *id.* firewood (Shī).
- o—p. **ts'ĕn* / *ts'ĕn* / *ts'in* parents (Meng); relatives (Tso); near, close (Li); to love (Meng); affectionate (Shu); oneself (Shī). p. is Chou II (inscr. 148). — q—r. variant of the preceding (Kuangyün). r. is Chou I/II (inscr. 205).
- s. **ts'ĕn* / *ts'ĕn* / *c'h'e n* inner coffin (Tso). (Anc. *ts'ĕn* is irregular, we should expect *ts'ĕn*).
- 383 a. **siĕn* / *siĕn* / *sin* Shuowen says: rapid flight (no text).
- b. **siĕn* / *siĕn* / *sin* and **siwĕn* / *siwĕn* / *s ün* rapid, sudden (Lunyü).
- c. **siĕn* / *siĕn* / *sin* interrogate (Shī); announce (Kuoyü); regulate (Li); to plan (Li); wrongly used for the similar 490 q. **siwäd*, reprimand (Shī, current versions). Gl. 342. — d—e. *id.* a kind of medical plant (Tsiyün, no text). e. is Chou III/IV (inscr. 330, sense here uncertain).
- 384 a. **siĕn* / *siĕn* / *sin* truthful, true, sincere (Shī); indeed (Shī); to believe (Shī); to trust (Tso); good faith (Tso); loan for *id.* (repeat =) rest two nights in one place (Shī); loan for 385 a. extend, prolong, continue (Shī); for 385 f. to straighten (Meng). The Seal has 'man' and 'speak'. Gl. 85, 396, 674, 1014.
- 385 a—e. **siĕn* / *siĕn* / *shen* cyclical character (Shu); stretch (Li), extend, prolong (Shī); repeat (Shu); again, further (Shu); exhibit (Li); dignified (Lunyü); loan for g. sing (Chuang). b. is Yin bone (A 1: 12,2), c. is Yin bone (A 1: 5,1), d. is Chou I (inscr. 55), e. is Chou II (inscr. 139). — f. *id.* extend (Li); straighten (Yili); comfortable (Lunyü). — g. *id.* chant, drone (Li). — h—i. *id.* sash (Lunyü). i. is Chou II/III (inscr. 241, name).
- j—k. **d'ĕn* / *d'ĕn* / *shen* spirit (Shī); divine, superhuman (Yi). k. is Chou II (inscr. 184).
- l. **dĕn* / *ĕn* / *yin* a small drum (Shī); properly 'the introducer', etym. *id.* w. 371 a.). Gl. 1097.
- m—n. **d'ien* / *d'ien* / *tien* lightning (Shī). n. is Chou II (inscr. 154).
- 386 a—c. **siĕn* / *siĕn* / *shen* body, person. b. is Chou I (inscr. 77), c. is Chou II (inscr. 174). The graph is a drawing.
- d. **d'ien* / *d'ien* / *t'ien* glad (Lü).
- 387 a. **liĕn* / *liĕn*, *liĕn* / *lin* Shuowen says: will-o'-the-wisp, thus taking it to be the primary form of next (no text). The graph (see m. below) has *y en* 'flame' and two feet (dancing?). — b. *id.* will-o'-the-wisp (Lie).
- c. **liĕn* / *liĕn* / *lin* washed and fretted by water (Shī). Gl. 294. — d. *id.* robust (Shī ap. Shuowen; meaning doubtful, see Gl. 257).

383	凡	迅	訊	莧	𠂔	𠂔	384	信	385	申	𠂔	𠂔	𠂔	𠂔	伸	呻
	a	b	c	d	e			a		a	b	c	d	e	f	g
紳	𠂔	神	祚	𠂔	電	𠂔	386	身	𠂔	𠂔	𠂔	𠂔	387	𠂔	𠂔	𠂔
	h	i	j	k	l	m	n		a	b	c	d		a	b	c
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	388	人	𠂔	𠂔
	d	e	f	g	h	i	j	k	l	m				a	b	c
仁	𠂔	389	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	f	g		a	b	c	d	e	f	g	h	i	j	k	l	m
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	390	𠂔	𠂔	𠂔	𠂔						
	n	o	p	q	r		a	b	c	d						

e. *liěn / liěn- / lin to work loose, become unsteady (sc. parts of a wheel) (Chouli). — f. id. worn thin, fretted (Lunyü). Gl. 294.

g. *liěn / liěn / lin rumble of carriages (Ch'uts'i).

h. *liěn / liěn- / lin walk with difficulty (Ta Tai li).

i. *liěn / liěn / lin group of 5 families (Chouli); neighbour (Shī); (near one:) assistant (Shu); loan for b. above (Lie), for e. (Chouli), for g. (Shī). — j. id. unicorn (Shī). — k. id. scales of fish or reptile (Li).

l—m. *lien / lien / lien to pity (Li). m. is Chou III/IV (inscr. 332).

388 a—e. *níěn / níěn / jen man (Shī). b. is Yin bone (A 1: 50,6), c. is Yin bone (A 7: 30,2), d. is Yin (inscr. 10), e. is Chou I (inscr. 63). The graph is a drawing. — f—g. id. kind, good (Shī). g. is Chou II/III (inscr. 251, name).

389 a—f. *piěn / piěn / pin guest (Shī); loan for h. below (Shu). b. is Yin bone (A 1: 9,6), c. is Yin bone (A 3: 21,5), d. is Yin bone (A 1: 1,6), e. is Chou I (inscr. 67), f. is Chou II (inscr. 167). The graph shows 'roof' and 'man', sometimes with addition of 'foot' or 'cowry' (gift). The meaning of the stroke over the man's head is uncertain.

g. *piěn / piěn- / pin guest receiver, ceremonial assistant (Li); to welcome (Li); loan for id. set forth, arrange (Shī); loan for h. below (Kuots'è). — h. id. reject (Chuang); loan for g. (Li). — i. id. put body in coffin (Li); coffin, convey a coffin (Tso).

j. *piěn / piěn / pin river bank, shore (Shu); loan for a. (Shī, Mao version). Gl. 642.

k. *piěn / piěn- / pin hair at the temples (Kuoyü).

l. *p'iěn / p'iěn / p'in pell-mell, numerous (Ch'uts'i). Gl. 618.

m—n. *b'iěn / b'iěn / p'in become wife to (Shī); queen (Li); dead wife (Li); concubine, waiting-woman (Tso). n. is Yin bone (4: 31,1). — o. id. knit the brows (Chuang).

p. *b'iěn / b'iěn / p'in and *b'ien / b'ien / p'ien pearl-oyster (Shu). Gl. 1360.

q. *b'iěn / b'iěn / pin knee cap (Ta Tai li). — r. variant of the preceding (Hanfei).

390 a—b. *b'iěn / b'iěn / p'in river bank, shore (Shī); on the brink of, close to (Kuoyü); urgent (Shī); loan for id. to wrinkle (sc. the brow) (Meng); repeatedly, frequently (Lie);

several together (Kuoyü). Gl. 966. b. is Chou I (inscr. 63). The graph has a human figure drawn as in 241 above and 涉 'to wade', the 'water' element of which is lost in the modern character. — c. *id.* make an angry mien, knit the brows (Hanfei). — d. *id.* a water-plant (Marsilea?) (Shi).

391 a—b. **giwěn* / *iwěn* / y ü n Shuowen says: little, few (no text), in later times used for *id.* even, uniform. b. is Chou I/II (inscr. 209, sense of e. below).

c. **k'iwěn* / *k'iwěn* / k ü n even, equal (Shi); adjusted (Shi); uniform (Tso); all (Tso). — d. *id.* soldier's uniform (Lü). — e. *id.* weight of 30 kin (Meng); potter's wheel (Chuang); loan for c. above (Shi).

f. **g'iuén* / *yiwen* / h ü a n open the eyes big (Ta Tai li). — g. variant of the preceding.

h—i. reading and sense unknown. i. is Chou II/III (inscr. 276, name); adduced here because it shows the Arch. form of f—g. above.

j. **giwěn* / *jiwěn* / y ü n rind of the bamboo (Li).

392 a—d. **dziwěn* / *ziwěn* / s ü n ten days, decade (Shu); everywhere, all round (Shi); equally distributed, equal (Shi). Gl. 222, 1041. b. is Yin bone (A 1: 7,1), c. is Yin bone (A 4: 29,6), d. is Chou III/IV (inscr. 306, sense of 'all round').

e. **dziwěn* / *ziwěn* / s ü n go everywhere, all round (Tso); publish throughout (Tso); **dziwěn* / *ziwěn*, *ziwěn* / s ü n to cause (Chuang). — f. variant of the preceding (Hanfei).

g. **dziwěn* / *ziwěn* / s ü n accompany in death, bury alive along with, die for (Tso); devote oneself, wholly given up to (Chuang). — h—i. variant of the preceding (Ts'ieyün). i. is Yin bone (B hia 21: 1, sense here uncertain).

j. **ziwěn* / *iwěn* / y ü n and **dziwěn* / *ziwěn* / s ü n and **siwěn* / *siwěn* / s ü n clear land for culture (Shi). The phonetic has here its form without 'sun'.

k. **siwěn* / *siwěn* / s ü n sincere (Shu); believe (Lie); respectful (Lunyü); **siwěn* / *siwěn*, *siwěn* / s ü n fear (Li). Gl. 222.

l. **siwěn* / *siwěn* / s ü n to drip, tears falling (Kuoyü); loan for *id.* truly, really (Shi); loan for **xiwen* / *xiwen* / h ü a n far away (Shi). Gl. 84, 222.

m. **siwěn* / *siwěn* / s ü n troubled eye-sight, deluded (Chuang); **siwěn* / *siwěn* / s h u n and **xiwen* / *xiwen* / h ü a n flutter the eyes, scared (Chuang).

n. **siwěn* / *siwěn* / s ü n bamboo sprouts (Shi; in this sense mostly read s u n in Peking); young bamboo (Shu); cross-beam in a bell frame (Chouli, one version); bamboo carriage (Kungyang); Gl. 1989.

o. **siwěn* / *siwěn* / s ü n name of a plant (Shan hai king); N. Pr. (Tso). — p. *id.* to plan (Shi); consult (Shu).

q. **siwěn* / *siwěn* / s ü n and **dziwěn* / *ziwěn* / s ü n take the first inimical step, start a quarrel with (Kungyang).

r. **xiwen* / *xiwen* / h ü a n and **siwěn* / *siwěn* / s ü n ornate, decorated (Lunyü).

s. **siwěn* / *siwěn* / s ü n cross-beam in a bell-frame (Chouli), cf. n. above. — t. variant of n. above 'bamboo sprouts' (Chuang).

u. **i'iwěn* / *i'iwěn* / c h' u n and **siwěn* / *siwěn* / s ü n a kind of tree (varnish tree?) (Tso).

393 a—h. **k'iet* / *k'iet* / k i luck, auspicious (Shi); good (Shi). b. is Yin bone (A 7: 43,2), c. is Yin bone (A 2: 35,1), d. is Yin bone (A 5: 16,2), e. is Yin bone (A 5: 17,1), f. is Yin bone (A 5: 16,2), g. is Yin (inscr. 25), h. is Chou I (inscr. 55).

i. **k'iet* / *k'iet* / k' i beetle (Chuang). — j. *id.* to examine, to question (Shu); reprimand, regulate (Shu); loan for *id.* k' i- c h a o next morning (Tso); k' i a o- k' i anxious (Chuang). Gl. 1962.

391	勻	勻	均	鈞	鈞	旬	旬	筍	筍	392	旬	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	a	b	c	d
	徇	徇	徇	徇	徇	徇	徇	徇	徇	徇	徇	徇	徇	徇
	e	f	g	h	i	j	k	l	m	n	o	p	q	r
	櫛	393	吉	吉	吉	吉	吉	吉	吉	吉	吉	吉	吉	吉
	u		a	b	c	d	e	f	g	h	i	j	k	l
	桔	結	結	頡	頡	髻	結	點	劫	頡	頡	394	—	—
	o	p	q	r	s	t	u	v	x	y	z		a	b
													c	d

- k. **g'iet* / *g'iet* / *ki* straight, unswerving (said of a running horse) (Shī). Gl. 459. — l—m. *id.* a family name (Shī). m. is Chou I (inscr. 90).
- n. **kiet* / *kiet* / *kie* and **k'iet* / *k'iet* / *ki* to grasp (Shī); loan for 504 below (Kuots'è). Gl. 381.
- o. **kiet* / *kiet* / *kie* name of a medicinal plant (Kuots'è); a well-sweep (Chuang). — p. *id.* tie, knot (Shī); to curl (said of a worm) (Li); to end, die (Huainan); loan for t. (Ch'uts'ī).
- q. **kiet* / *kiet* / *kie* and **kāt* / *kāt* / *kia* lift up the skirts, carry in the skirts (Shī). Gl. 29.
- r—s. **g'iet* / *iet* / *hie* straighten the neck (said of a bird) (Shī); loan for *id.* *hie* - *hua* a complicated, intricate (Chuang). Gl. 71. s. is Chou III/I (inscr. 295).
- t. **kied* / *k'iet* / *ki* hair-knot, chignon (no pre-Han text ex.); **kiet* / *kiet* / *kie* name of a god with this hair-dress (Chuang).
- u. **kāt* / *kāt* / *kia* straw, stalk of grain (Shu). Gl. 1386.
- v. **g'āt* / *āt* / *hia* shrewd (Kuots'è).
- x. **k'āt* / *k'āt* / *k'ia* solidly, earnestly, diligently (Shu). Gl. 1604.
- y. **g'iet* / *iet* / *hie* tuck in the skirts in order to carry in them (Shī), cf. q. above. Gl. 29. — z. variant of the preceding (Shī ap. Shīwen).

394 a—d. **iet* / *iet* / *yi* one (Shī). b. is Yin bone (A 1: 33,7), c. is Yin (inscr. 32), d. is Chou I (inscr. 54). The graph is a symbol.

395 a. **iet* / *iet* / *yi* one (Shī); single-hearted, wholly devoted to, uniquely (Shī); uniformity (Tso).

b. **iet* / *iet* / *ye* choke (Shī).

c—g. **ied* / *i-* / *yi* excellent, good (Shī); beautiful (Shī); repress (Kuoyü). e. is Chou II (inscr. 188, name), f. is Chou III/IV (inscr. 317, name), g. is Chou (inscr. 357). Gl. 368, 1055. — h. *id.* rotten, spoiled (sc. food) (Lunyü); choke (Lü).

i. **ied* / *iei-* / *yi* cloudy, wind-blown, dark skies (Shī). — j. variant of the preceding (Shī ap. Shuowen). — k. *id.* kill (Shī). Gl. 822.

396 a. **diēt* / *iet* / *yi* to flee, escape (Tso); let loose (Tso); relax, licentious (Shu); fault (Shu); at ease (Shī); retire from the world (Lunyü); Gl. 706. The Seal has 'hare' and (go =) 'run'.

395	壹	噎	懿	懿	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	396	逸	397	侑	
	a	b	c	d	e	f	g	h	i	j	k	a		a	
398	實	賈	賈	399	郎	郎	郎	榔	節	節	榔	400	七	十	十
	a	b	c		a	b	c	d	e	f	g		a	b	c
	十	叱	切	401	泰	漆	膝	402	失	佚	佚	軼	扶	秩	袞
	d	e	f		a	b	c		a	b	c	d	e	f	g
	跌	跌	迭	眈	403	栗	𪛗	𪛗	慄	栗					
	i	j	k	l		a	b	c	d	e					

397 a. *d₁iēt / iēt / y i row of pantomime (Lunyü).

398 a—c. *d₁iēt / d₂iēt / s h ī fruit (Shī); riches (Tso); enrich (Shu); full (Tso); fill, stop up (Shī); solid (Shī); real, really (Lunyü); sincere (Meng); *id est*, this, that (Shī). Gls. 730, 1159, 1873. b. is Chou II (inscr. 147), c. is Chou III (inscr. 228). In the graph, under 'roof' there is 'cowry' (money) and another element of uncertain meaning.

399 a—c. *tsiēt / — / t s i (this reading, though not in Ts'ieyün or Kuangyün, is revealed by the Shī rimes and several hie - sheng derivatives) go to (Shī); attain to (Shu); forthwith, thereupon (Shī); (if it is): even though, even (Shu); loan for *id.* wick of a candle (Kuan). Gl. 2090. The same character has been applied to a synonymous word *tsiak / tsjak / t s i, see 923 below. b. is Yin bone (A 5: 21,5), c. is Chou I (inscr. 65). The graph shows a man kneeling before a food vessel (see 921 below).

d. *tsiēt / tsiet / c h ī to scrape (Chouli).

e—f. *tsiet / tsiet / t s i e knots or joints of bamboo or other plants (Shī); degree, rank (Shu); regular division (Li); juncture, circumstance (Lunyü); regulate, discriminate (Lunyü); to moderate (Tso); rule, law (Li); baton, tessera, token of authority (Meng); capital of pillar (Lunyü); loan for *tsiet / tsiet / t s i e and *dz'iet / dz'iet / t s i e crest-like (Shī). Gl. 511. f. is Chou IV (inscr. 290).

g. *tsiēt / tsiet / c h ê comb (Shī).

400 a—d. *ts'iēt / ts'iēt / t s' i seven (Shī). b. is Yin bone (E 5: 3), c. is Yin (inscr. 19), d. is Chou I (inscr. 67). Observe that the cross served in later time for 'ten', see group 606, but in Archaic times for 'seven'; the Archaic graph for 'ten' was a vertical stroke.

e. *i'iēt / ts'iēt / c h' i revile (Tso).

f. *ts'iet / ts'iet / t s' i e cut (Shī); press, urge, earnest (Lunyü).

401 a. *ts'iēt / ts'iēt / t s' i varnish (only Han-time text ex.). The Seal shows a tree with drops of fluid. — b. *id.* varnish tree (Shī); black (Chouli).

c. *siēt / siēt / s i knee (Yili).

402 a. *siēt / siēt / s h ī fail, lose (Shī); let go, neglect, err (Tso); loan for b. below (Chuang).

b. *d₁iēt / iēt / y i escape (Li); retire (Meng); ease (Meng); idleness (Lunyü); neglect (Shu).

- c. **d'iet / iët / y i* gush forth quickly (Chuang); let loose, dissipated, reckless (Shu) (in the first sense also read **d'iet / d'iet / tie*).
 d. **d'iet / iët / y i* and **d'iet / d'iet / tie* rush past, overtake (Tso); take by a rush (Tso); loan for 286 e. (Kuots'ê).
 e. **t'iet / t'iet / ch'i* beat, flog (Tso).
 f. **d'iet / d'iet / ch'i* order, regulate (Shu); orderly, regular (Shi); successively (Shu); rank, office (Tso); emoluments, salary (Tso); pure (Shi). Gl. 317. — g. *id.* small satchel (Li); loan for f. above (Chuang). — h. *id.* to fly, soar (Chuang).
 i. **d'iet / d'iet / tie* gourd stem (Shi). — j. *id.* stumble (Sün); to rush (Mo). — k. *id.* alternate (Shi); loan for *id.* rush into (Tso), cf. d. above. Gl. 69.
 l. **d'iet / d'iet / tie* and **t'iet / t'iet / ch'i* to wink, to blink (Kungyang, one version).

403 a—c. **liët / liët / li* chestnut (Shi); loan for *id.* full and rich (sc. ears of grain) (Shi); solid, compact (Li); dense (Shi); shivering, cold (Shi); awed, respectful (Shu); pass along (sc. steps of a staircase) (Yili); loan for 裂 (Chouli). Gl. 873, 1132, 1289. b. is Yin bone (A 2: 19,3 name), c. is Chou III/IV (inscr. 328). The graph is a drawing. — d. *id.* fear, tremble (Shi). — e. *id.* regularly-veined (sc. jade) (Lunyü ap. Shuowen).

- 404 a—d. **niët / niët / j i* sun (Shi); day (Shi). b. is Yin bone (A 3: 19,4) c. is Yin (inscr. 6), d. is Chou I (inscr. 79). The graph is a drawing.
 e. **niët / niët / ni* a lady's clothes nearest to the body (Tso).
 f. **niët / niët / j i* post-horses, relays for speed (Tso).
 g. **niët / niët / ni* adhere, cleave to (Tso ap. Shuowen).
 h—i. **niet / niet / nie* to block, stop up (inscr. 294). i. is Chou III/IV (inscr. 294). — j. *id.* black sediment in muddy water (Lunyü); to block, stop up (Yili).

- 405 a—b. **piët / piët / p i* necessarily, certainly, must (Shi). b. is Chou II (inscr. 179, sense of j. below). The graph may be the primary form of j. lance shaft (cf. group 7 above). — c. *id.* ornament at lower end of scabbard (Shi). Gl. 692.
 d. **b'iet / b'iet / p i* nonchalant, rude (Shi). — e. *id.* beat (Lie). — f. *id.* fat and robust horse (Shi).
 g. **b'iet / b'iet / p i* and **b'iet / b'iet / pie* fragrant (Shi).
 h. **b'iet / b'iet / p i* and **b'iet / b'iet / pie* nice-smelling (sc. food) (Shi).
 i. **b'iet / b'iet / pie* cut through (Chuang) (so acc. to the Kuo Siang comm.; Si-ma Piao: 'rapid glance'; different readings in various anc. comm.).
 j. **piët / pji- / p i* and **piët / piët / p i* handle, shaft (of lance etc.) (Tso); lath tied to bow for keeping it in shape (Yili).
 k. **piët / pji- / p i* guard against, caution (Shi); admonish (Shu); toiling, distressed (Shu); loan for l. below (Shi). Gl. 336, 1604. — l. *id.* to bubble up (as water from a spring) (Shi). Gl. 336. — m. *id.* secret (Ch'uts'i). — n. *id.* to shut, close (Shi). Gl. 1158.
 o. **miët / miët / m i* quiet, silent (only Han time text ex.). — p—q. *id.* silent, quiet (Shi); secret (Yi); dense (Shi); near, close (Tso). m i - w u make an effort (Shi, Han version). Gl. 95, 908. q. is Chou II (inscr. 202, name); — r. *id.* honey (Ch'uts'i). — s. *id.* Shuowen says: to wipe a vessel clean (no text). — t. *id.* gentle, mild (Shu, kinwen version). Gl. 758, 1271.

406 a—d. **piët / piët / p i* (primary form of 405 j. above, hence the reading) lath tied to bow for strengthening it and keeping it in shape. That this was the primary sense and reading is shown on the one hand by the graph, which is a drawing of a bow with lath, on the other by it's being used in the bone inscr. as loan for 必. Shuowen says:

404	日	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	405	必	心	𠄎	𠄎
	a	b	c	d	e	f	g	h	i	j		a	b	c	d
	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎		𠄎	𠄎	𠄎	𠄎
	e	f	g	h	i	j	k	l	m	n		𠄎	𠄎	𠄎	𠄎
406	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎	407	𠄎	𠄎	𠄎	𠄎
	a	b	c	d	e	f		a	b	c		a	b	c	d
	𠄎	𠄎	𠄎	𠄎	𠄎	𠄎		𠄎	𠄎	𠄎		𠄎	𠄎	𠄎	𠄎
	i	j	k	l	m		a	b	c	d		a	b	c	d

'strong', and Ts'ieyün says: 'a strong bow', which agrees with this. But the reading *g'iang* in Ts'ieyün must be due to a confusion with 強. b. is Yin bone (A 4: 4,4), c. is Yin bone (B shang 26: 6, sense of 必), d. is Yin (inscr. 32, name).

e—f. *b'iet / b'iet / p i support, aid (Shu); assistant (Shu). The radical is 因 'a mat', a support. f. is Chou II (inscr. 180, sense here uncertain).

407 a—c. *piēt / piēt / p i hand-net (for catching birds) (Shī); wooden fork (for taking meat out of pot) (Li); wooden writing slip (Li); loan for *id.* finish, complete (Shu); all, entirely (Shī); name of a constellation (Fork) (Shī); p i - f a to rush (Shī, Han version). Gl. 366. b. is Yin bone (A 1: 29,4), c. is Chou I (inscr. 77, name). The graph is a drawing. — d. variant of the preceding in the sense of 'net' (Kuoyü). — e—h. *id.* finish (inscr. 58). f. is Yin bone (A 2: 30,1), g. is Yin bone (A 5: 14,4), h. is Chou I (inscr. 58). — i. *id.* shoot (Ch'uts'i). — j. *id.* interlaced branches, wattle (Li). — k. *id.* seem of a cap (Yili). — l. *id.* prohibit, keep people off (Tso). — m. *id.* knee-cover (Shī).

408 a—c. *p'iet / p'iet / p'i mate, one of a pair (Tso); correspond to, peer (Shī); single, one (esp. horse) (Kungyang; also man, hence p'i - f u 'single man' = ordinary, vulgar man, Meng). b. is Chou I (inscr. 55), c. is Chou I (inscr. 86). — d. variant of the preceding (Kuots'è).

409 a—b. *giwet / giwet / h ü e cave, pit (Shī); hole (Meng); loan for 507 b. awry (Shī, Ts'i version). Gl. 572. b. is extracted from the Arch. graph for 1027 below (Chou III, inscr. 229). The graph is a drawing.

c. *xiwet / xiwet / h ü e empty space (Ch'uts'i).

d. *giwet / iuēt / y ü rapid flight (of bird) (Shī); loan for 507 b. awry (Shī, Han version). Gl. 572.

410 a—c. *xiwet / xiwet / h ü e blood (Shī). b. is Yin bone (A 4: 33,2), c. is Chou I (inscr. 63). The graph is a drawing of a sacrificial vessel with content.

d. *xiwet / — / h ü (this reading is deduced from a rime in Shī, Wen wang yu sheng, Han version ap. Han Ying, where this word rimes with 𠄎 *p'iet, on the one hand, from its phonetic a. above on the other) water channel, moat (Shī); character then applied to a synonymous word *xiwək, which properly has 𠄎 for phonetic, see group 930 below.

410	血			血	恤	恤	卹	卹	411	瑟	412	閉	閉	413	至
	a	b	c	d	e	f	g	h		a		a	b		a
			致	輕	挫	鉅	空	挫	室			啞	埴	姪	
	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
	耄	孺	414	至	耄	415	寔	聾	聾	懷	噓	416	艮	根	根
	r	s	t	a	b		a	b	c	d	e		a	b	c
	很	恨	痕	垠	限	限	銀	眼	壑						
	e	f	g	h	i	j	k	l	m						

e. **siwət* / *siwət* / s ü sollicitude, pity, sorrow, anxiety (Shī); care about (Shī); zealous (Shu). Gl. 1271, 2012, 2037. — f—h. *id.* sollicitude, care about (Chouli); loan for **swət* / *swət* / s u rub, brush (Li). g. is Chou I (inscr. 79), h. is Chou II (inscr. 182).

411 a. **šiet* / *šiet* / s ê lute (Shī); loan for *id.* bright, fresh-looking (Shī); rustling of the wind (Ch'uts'i). Gl. 153.

412 a—b. **piet* / *piei* / p i and **piet* / *piet* / p i box-staple of a lock (Li); to shut, close (Tso); obstruct (Shu); loan for 405 j. above (lath) (Shī). Gl. 1593. b. is Chou II (inscr. 138). The graph shows a door with a lock.

413 a—c. **tiəd* / *tsi* / c h i arrive, come to (Shī); highest point, utmost (Tso); (perfect =) adequate, suitable (Sün). b. is Yin bone (A 1: 16,5), c. is Chou I (inscr. 65).

d. **tiəd* / *ti* / c h i (cause to come:) transmit, convey (Shī); offer (Tso); bring about (Shī); bring forward (Shu); bring to the utmost (Lunyü); hand over (sc. office) (Meng); determine the solstice (Shu); goal (Yi); examine thoroughly (Li); well-made (Li). Gl. 846, 1220. — e. *id.* heavily weighed down (Shī).

f. **tiət* / *tiət* / c h i beat, a stroke (Shī). Gl. 1131. — g. *id.* sickle (Shī); (grain as cut with the sickle:) ear of grain (Shu). Gl. 1385.

h. **tiət* / *tiət* / c h i and **tiet* / *tiet* / tie to stop up (Shī); block-headed (Lunyü); **d'iet* / *d'iet* / tie tie-huang threshold (Tso).

i. **tiət* / *tsiət* / c h i foot fetters (Chouli); loan for h. (Chuang).

j—l. **šiet* / *šiet* / s h i chamber (Shī); mansion, palace (Shī); house, family (Shī). k. is Yin bone (A 1: 36,3), l. is Chou I (inscr. 79).

m. **d'iet* / *d'iet* / tie laugh (Shī); bite (Yi); in the former sense Ts'ieyün and Shīwen give an alt. reading ? / *xi* / h i.

n. **d'iet* / *d'iet* / tie ant-hill (Shī); mound (Meng).

o—p. **d'iet* / *d'iet* / tie and **d'iet* / *d'iet* / c h i nephew, niece (Tso). p. is Yin bone (A 1: 25,3).

q. **d'iet* / *d'iet* / tie band of hemp or white cloth worn at mourning (Tso). — r—s. *id.* high age, old (Shī). s. is Yin bone (B hia 20: 14).

414 a—b. **niət* / *niət* / j i Shuowen says: come, arrive (no text). b. is Chou I (inscr. 88, sense here uncertain). The Seal has 'come' doubled.

- 415 a—c. **t̥iəd* / *t̥i-* / *chī* to slip (Shī); loan for **tied* / *tiei-* / *ti* stem of a fruit (Li); for d. chagrined (Shī, one version). Gl. 81. b. is Yin bone (A 2: 30, name), c. is Chou I (inscr. 89, name).
- d. **t̥iəd* / *t̥si-* / *chī* and **t̥iəd* / *t̥i-* / *chī* angry (Li).
- e. **tied* / *tiei-* / *ti* sneeze (Li); loan for d. chagrined (Shī, one version). Gl. 81.
- 416 a. **kən* / *kən-* / *ken* refractory, obstinate, resist (Yi). The graph (see j.) shows a man with a (big=) staring eye.
- b. **kən* / *kən* / *ken* root (Tso); trunk (Tso).
- c. **k'ən* / *k'ən-* / *k'en* sincere (Lü).
- d. **g'ən* / *γən-* / *hen* disobedient, refractory (Kuoyü). — e. *id.* malign (Shu); oppose (Kuoyü); quarrelsome (Meng); to hate (Tso); contest (Li).
- f. **g'ən* / *γən-* / *hen* hate (Tso); displeased (Kuoyü); quarrelsome (Tso).
- g. **g'ən* / *γən* / *hen* scar (Lie).
- h. **ngiən* / *ngiən* / *yin* raised border, dyke (Ch'uts'i).
- i—j. **g'en* / *γǎn-* / *hien* obstacle, limit (Kuots'ê). j. is Chou II (inscr. 132, name).
- k. **ngiən* / *ngiën* / *yin* silver (Shu); loan for h. (Sün).
- l. **ngen* / *ngǎn-* / *yen* eye (Yi); loan for **ngən* / *ngən-* / *en* protrude as a knob (Chouli).
- m. **k'ən* / *k'ən-* / *k'en* cleave, split, damage (Chouli).
- 417 a—b. **kwən* / *kuən* / *k'un* (Mand. *k'un* in this and the following is irregular, we should expect a *kun*) elder brother (Shī); descendants (Kuoyü); afterwards (Tso); numerous, swarming (sc. insects) (Li). b. is Chou III/IV (inscr. 322, name). — c. *id.* K'un-lun name of a mountain (Shu). — d. *id.* a kind of precious stone (Shu).
- e. **kwən* / *kuən-* / *kun* high, resounding (sc. tone of a bell) (Chouli). — f. *id.* cord (Shī). — g. *id.* well-proportioned (sc. nave, so as to turn smoothly) (Chouli ap. Shuowen).
- h. **kwən* / *kuən* / *kun* *kun-yü* red metal (Lie). Kun-yü may be the name of some Western people, and the metal produced by it named after the tribe, with addition of rad. 167. — i. *id.* eggs of fish (Kuoyü); a fabulous big fish (Chuang). — j. *id.* a big kind of fowl (Ch'uts'i).
- k. **g'wən* / *γuən-* / *hun* chaos, chaotic (Lao); abundantly flowing (Meng; some comm. read **kwən* / *kuən-* / *kun* in this sense); loan for **kwən* / *kuən* / *kun* Kun-yi tribes of the North-West (Shī).
- l. **g'wən* / *γuən-* / *hun* and **kwən* / *kuən* / *kun* blaze, enlighten (Tso).
- 418 a—d. **kwən* / *kuən-* / *kun* royal robe embroidered with dragons, blazoned (Shī). c. is Chou II (inscr. 155), d. is Chou II (inscr. 159). The graph is a drawing of a ceremonial robe. — e. *id.* to bank up the roots of a plant (Tso).
- 419 a—b. **kwən* / *kuən* / *kun* big fish (same as 417 i. above); N. Pr. (Shu). b. is pre-Han (inscr. 401, name).
- 420 a—b. **k'wən* / *k'uən-* / *k'un* obstruct (Yi); distress, exhaust (Tso); anxiety (Shu); fatigue (Li). b. is Yin bone (O 61). The graph has 'tree' and 'enclosure'.
- c. **k'wən* / *k'uən-* / *k'un* sincere (Ch'uts'i). — d. *id.* to beat, to pound (Meng). — e. *id.* threshold (Li); loan for *id.* of equal length (Yili); to glance off (sc. arrow from target) (Yili). — f. *id.* to bind, string together (Kuoyü); often written with 𠂔 as phonetic.
- 421 a. **k'wən* / *k'uən* / *k'un* earth (Yi). The Seal has 'earth' and 'stretch'.
- 422 a. **k'wən* / *k'uən* / *k'un* earth (Yi), primary form of the preceding.

417	昆	昆	崑	琨	琨	緄	緄	銀	鯤	鵠	混	焜	418	袞	袞	
	a	b	c	d	e	f	g	h	i	j	k	l		a	b	
	尙	尙	裳	419	蘇	蘇	420	困	困	悃	拊	拊	421	坤	422	
	c	d	e		a	b		a	b	c	d	e	f		a	
	《	《	訓	訓	423	髡	424	壺	425	囫	囫	恩	涸	426	盥	盥
	a	b	c	d		a		a		u	b	c	d		a	b
	溫	輶	慍	縕	韞	蘊	蘊									
	c	d	e	f	g	h	i									

b. **kiwən / kiwən* / k ü a n small watering channels in fields (Chouli). — c. variant of the preceding (Lü).

d. **ɣiwən / ɣiwən* / h ü n instruct, explain (Shī); (to be instructed:) obey (Shī); follow, comply with (Shu). Gl. 1542. The phonetic in this character is not 川 c h'u a n 'stream' but our a. above.

423 a. **k'wən / k'uən* / k'u n shave the head (Tso). The Seal has 'hair' and 'amputate'.

424 a. **k'wən / k'uən* / k'u n alley between buildings (in palace) (Shī). Gl. 889.

425 a—b. **g'wən / ɣwən* / h u n pig-sty, latrine (Yili). b. is Chou II (inscr. 180). The graph has 'pig' and 'enclosure'. — c. *id.* suffer, grief (Kuots'è); disturb, be troubled by (Tso); to disgrace (Li). — d. *id.* troubled, disorderly (Ch'uts'i).

426 a—b. **wən / 'uən* / w e n Shuowen says: kind (no text), thus taking it to be the primary graph for c.; b. is pre-Han (inscr. 457, name). The graph shows a vessel with something in it. — c. *id.* warm (Li); mild, gentle (Shī); (to warm up =) go over again, inculcate (sc. earlier knowledge) (Lunyü); loan for h. dense (Shī, Ts'i version). Gl. 323. — d. *id.* closed travelling car in which one could lie down (Hanfei).

e. **'iwən / 'iuən* / y ü n hate, anger (Shī); grieved (Li).

f. **'iwən / 'iuən*; *'iuən* / y ü n hemp or silk floss (Lunyü); confused, numerous (Ch'uts'i); loan for *id.* hidden, mysterious (Yi); **'iwən / 'iuən* / y ü n generative influences of Heaven and Earth (Yi); **wən / 'uən* / w e n yellowish-red, brown (Li).

g. **'iwən / 'iuən* / y ü n to pack, store up (Lunyü).

h. **wən / 'uən* / w e n an aquatic plant (Tso); **'iwən / 'iuən*; *'iuən* / y ü n to hoard, accumulate (Tso). Gl. 323.

i. **'iwən / 'iuən*; *'iuən* / y ü n accumulate, block up (Shī); oppressive, sultry (Shī). Gl. 323, 799, 988.

427 a—c. **d'wən / d'uən* / t'u n accumulate (Yi); bring together soldiers as a garrison, to station soldiers (Tso); loan for *id.* hill (Chuang); **tiwən / tiuən* / c h u n difficult (Yi). b. is Chou II (inscr. 133, sense of n. below), c. is Chou II (inscr. 139, sense of n.).

d. **d'wən / d'uən* / t'u n sorrowful, anxious (Ch'uts'i). Gl. 962. — e. *id.* young pig (Chuang). — f. *id.* confused, stupid (Chuang; various readings and interpr. in the commentaries). — g. *id.* war-chariot (Tso).

- h. **d'wən / d'uən / t'un* hun-tun Chaos (Chuang); **d'wən / d'uən / t'un* and **d'wən / d'uən / t'un* confused, stupid (Lao).
- i. **d'wən / d'uən / t'un* dull (Kuoyü).
- j. **twən / tuən / t'un* bow down to the earth (sc. the head) (Tso); loan for *id.* raise, lift (Sün); sudden (Lie); hill (Shī); worn, dull, spoiled (sc. edge) (Tso); to exhaust (Tso), to ruin (Kuoyü). Gl. 177.
- k. **tiwən / tiuən / chun* and **d'wən / d'uən / t'un* thick (sc. darkness, as in the grave) (Tso).
- l. **tiwən / tiuən / ch'un* a kind of tree (varnish tree?) (Shu).
- m. **tiwən / tsüən / chun* and **diwən / züən / ch'un* a whole slice (of meat) (Yili); loan for **tiwən / tsüən / chun* sincere, diligent (Li).
- n—o. **diwən / züən / ch'un* silken (Lunyü); pure (Yi); unmixed (Lunyü); entire (Shu); all (Chouli); great (Shī, Shu); a complete set (Li; here wrongly read *dz'iwən* by Shīwen because Cheng Hsian glosses it by 全); **tiwən / tsüən, tsüən / chun* border (of a mat, a garment etc.) (Shu); **d'wən / d'uən / t'un* and **d'wən / d'uən / t'un* tie together, envelop (Shī); loan for **tsiag / tsī / tsī* black, which has properly 才 for phonetic (see that group) — this and a. above being similar in ancient script. o. is Chou IV (inscr. 290, name). Gl. 59, 708, 1071, 1913, 2089.
- 428 a—c. **d'wən / d'uən / t'un* young pig (Lunyü); loan for **d'wən / d'uən, d'uən / t'un* drag the feet in walking (not lifting them) (Li). b. is Yin bone (A 3: 23, 8), c. is Chou I (inscr. 74). The Seal has 'pig' and 'flesh' (in c. also a 'hand').
- d. **d'wən / d'uən, d'uən / t'un* withdraw (Shu), to skulk (Shī). Gl. 999.
- 429 a. **d'wən / d'uən / t'un* Shuowen says: buttocks, thus taking it to be the primary form of b. (no text). — b—c. *id.* buttocks (Kuoyü).
- d. **tiən / tien / tien* the rear (of an army) (Tso); protect (Shī); loan for *id.* to sigh (Shī); **diən / d'ien / tien* palace, hall (no pre-Han text ex.).
- 430 a—h. **twən / tsuən / tsun* a kind of vase (Shī); loan for *id.* to honour (Shu); honorable, of high rank (Lunyü). b. is Yin bone (A 5: 4, 8), c. is Yin bone (A 5: 4, 4), d. is Yin (inscr. 23), e. is Yin (inscr. 3), f. is Chou I (inscr. 54), g. is Chou II (inscr. 69), h. is pre-Han (inscr. 430). The graph shows two hands holding a vase; the rôle of the additional radical 170 in some forms is obscure. — i. *id.* wine-cup, wine-vessel (Tso).
- j. **twən / tsuən / tsun* many together (Shī ap. Shuowen); loan for *id.* respect (Sün); loan for k. (Tso). — k. *id.* chat (Shī). — l. *id.* having a purpose, regulated, moderate (Li); to regulate, have in hand (Kuots'ê).
- m. **twən / tsuən / tsun* a kind of trousers (only Han time text examples); loan for l. to moderate (Sün).
- n. **dz'wən / dz'uən / ts'un, tun* (Pek. *tun* is irregular) to squat (Chuang); heap up, lay one upon the other (Tso); **ts'iwən / ts'iuən / ts'ün* make postures (in dancing) (Shī); hesitate (Chuang). Gl. 422.
- o. **dz'wən / dz'uən / tsun* metal cap on butt-end of a weapon or a shaft (Li).
- p. **dz'wən / dz'uən, dz'uən / tsun* name of a fish (Shī).
- q. **tsiwən / tsüən / tsun* follow, go along (a road) (Shī); according as (Shu); according to (Tso).
- 431 a—b. **ts'wən / ts'uən / ts'un* thumb (Kungyang); inch (Meng). b. is extracted from the archaic graph for 𠂔 (Chou II, inscr. 161). The graph shows a hand with the thumb marked by a stroke. In the compounds this character serves in the sense of 'hand'.
- c. **ts'wən / ts'uən / ts'un* cut, chop (Yili). — d. *id.* to measure, consider (Shī).

427	屯	𡗗	𡗘	𡗙	𡗚	𡗛	𡗜	𡗝	𡗞	𡗟	𡗠	𡗡	𡗢	𡗣	𡗤
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
428	豚	𡗥	𡗦	𡗧	𡗨	429	𡗩	𡗪	𡗫	𡗬	430	𡗭	𡗮	𡗯	𡗰
	a	b	c	d		a	b	c	d		a	b	c	d	e
	𡗱	𡗲	𡗳	𡗴	𡗵	𡗶	𡗷	𡗸	𡗹	𡗺	431	𡗻	𡗼	𡗽	𡗾
	f	g	h	i	j	k	l	m	n	o	p	q		a	b
	𡗿	432	存	𡗿	𡗿	𡗿	433	𡗿	𡗿	𡗿	𡗿	𡗿	𡗿	𡗿	𡗿
	d		a	b	c	d		a	b	c	d	e	f	g	h

432 a. *dz'wən / dz'uən / ts'u n dwell on, be among (Shī); exist (Meng); remain, survive (Tso); preserve, maintain (Tso).

b. *dz'ien / dz'ien- / tsien and *dz'wən / dz'uən- / tsu n grass, herb (Tso, Siang 4. ap. Shīwen); loan for *dz'ien- / dz'ien- / tsien repeat, increase (Tso).

c. *dz'ien / dz'ien- / tsien a fence, to fence in (Tso). — d. id. repeat, a second time (Yi).

433 a. *swən / suən- / s u n humble (Yi); yield (Shu). Gl. 1242.

b. *siwən / siwēn- / s ü n cross-beam in a bell-frame (Li).

c—d. *tsiwən / tsuēn- / tsu n ceremonial assistant (Li); loan for g. (Lunyü ap. Cheng Hüan).

e. *siwən / siwän- / s ü a n snare catching the feet of animals (Yi Chou shu).

f. *siwən / siwän- / s ü a n select (Shī); pick out the faults of, criticize (Tso); a short while (Lü); a kind of weight (Shu, one version); *siwən / siwän- / s ü a n to promote (Li); *siwən / siwän- / s ü a n and *swän / suän- / s u a n to count, enumerate, measure (Shī). Gl. 68, 267, 1434, 2062.

g. *dz'iwən / dz'iwän- / ch u a n create (Yi); invent, plan (Lunyü); take, hold (Li); loan for f. above (select) (Li).

h. *dz'iwən / dz'iwän- / ch u a n provide food (Chouli); provisions, food (Lunyü). viands (Li).

i. *dz'iwən / dz'iwän-, dz'iwän- / ch u a n and *ts'iwən / ts'iwän / t s'ü a n discourse upon, eulogize (Li); loan for h. provide (Ch'uts'i).

434 a—c. *swən / suən / s u n grandson, granddaughter, descendant (Shī); loan for c. below (Lunyü). b. is Yin bone (B hia 14: 7), c. is Chou I (inscr. 58). The graph has 'child' and 'silk'. — d. id. a kind of fragrant plant (Ch'uts'i).

e. *swən / suən- / s u n withdraw (Shu); docile (Shu). — f—g. variant of the preceding (Shu ap. Shuowen). g. is Chou III/IV (inscr. 320).

435 a. *swən / suən- / s u n diminish (Yi); damage (Lunyü). Since the part to the right cannot be phonetic, the explanation of the graph is uncertain.

436 a. *swən / suən / s u n slight meal of cooked rice (Chouli); cooked rice (Shī); rice mixed with water (Li). The Seal has 'evening' and 'eat'.

434	孫	𠂔	𠂔	孫	遜	遜	遜	435	損	436	殮	437	賁	𠂔	𠂔
	a	b	e	d	e	f	g		a		a		a	b	c
	𠂔	噴	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	墳	憤	潰	殮	賁	𠂔	𠂔
	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r
憤	438	奔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	439	畚	440	本	441	門	門
t		a	b	c	d	e	f		a		a		a	b	c
悶	捫	聞	問	問	聞	442	𠂔								
d	e	f	g	h	i		a								

437 a—d. **pwən* / *puən* / p e n ardent, brave (Shu); **b'iwən* / *b'iuən* / f e n great (Shī); **piär* / *pjië-* / p i brilliant, ornate (Shī). Loan for h. (Li), for m. swell up (Kuliang), for n. (Li). Gl. 137, 489, 1482, 1591. b. is Yin bone (A 6: 43.2, sense here uncertain), c. is Chou I (inscr. 63, sense of some kind of sacrifice), d. is Chou I (inscr. 86, sense of great, fine). The graph may refer to the meaning 'ornate' and depict a flowering plant, cf. 44 b. 'flower' above. For the addition of radical 154, cf. i—j. below.

e. **p'wən* / *p'uən*, *p'uən-* / p'e n spirt (Chuang). — f. *id.* blow out, spit out (Mu T'ien tsī chuan).

g. **b'wən* / *b'uən*: / p e n to guard, as a dog (Hanfei).

h. **piwən* / *piuən-* / f e n overthrow, fall (Tso); move (Tso).

i—l. **piwən* / *piuən* / f e n to steam rice (inscr. 246); Shuowen gives both variants i. and j., which shows that 𠂔 is a superfetation element, and that a. and b, c, d. above are really the same character. k. is Chou II/III (inscr. 246), l. is Chou II/III (inscr. 272).

m. **b'iwən* / *b'iuən* / f e n tumulus (Li); raised bank (Shī); great (Shī); compliant (Kuan); **b'iwən* / *b'iuən*: / f e n fat soil (Shu); swell up (Tso). Gl. 746.

n. **b'iwən* / *b'iuən*: / f e n full of annoyance (Kuoyü); full of dissatisfied eagerness (Lunyü); ardour (Tso).

o. **b'iwən* / *b'iuən* / f e n bank of river (Shī); gush forth (Kungyang). — p. *id.* sheep-shaped demon (Kuoyü). — q. *id.* well-set (sc. fruits) (Shī); hemp seeds (Li). — r. *id.* gelded pig (Yi).

s. **b'iwən* / *b'iuən*, *b'iuən*: / f e n a kind of war chariot (Mo).

t. **b'iwən* / *b'iuən* / f e n and **p'iwən* / *p'iuən* / f e n bit-plaque (Shī).

438 a—c. **pwən* / *puən* / p e n run (Shī); elope (Shī); (rushing:) ardent (Shī). Gl. 137. b. is Chou I (inscr. 63), c. is Chou I (inscr. 65). The graph has 'man' and several 'feet'; loan für 437 a. 'ardent' (Shī) — d. variant of the preceding (Sün); the graph has three oxen.

e. **piwən* / *piuən* / f e n to steam rice (Shī). Gl. 911.

f. **b'iwən* / *b'iuən* / f e n big drum (Shu).

439 a. **pwən* / *puən*: / p e n basket (Tso). The Seal has not 田 field but a drawing of a basket with a lid.

- 440 a. **pwan* / *puan* / *p en* root (Shī); trunk (Tso); origin, fundament (Tso); wooden tablet (Li). The Seal has 'tree' with the base marked by a stroke.
- 441 a—c. **mwən* / *muən* / *m en* gate, door (Shī); to attack a gate (Tso). b. is Yin bone (A 4: 15,7), c. is Chou I (inscr. 67). The graph is a drawing.
- d. **mwən* / *muən* / *m en* sad (Yi); dull, stupid (Lao); **mwən* / *muən* / *m en* unconsciously (Chuang).
- e. **mwən* / *muən* / *m en* lay the hand on, hold (Shī).
- f. **miwən* / *miuən* / *w en* to hear (Shī); to smell (Shu); **miwən* / *miuən* / *w en* to be heard (Shī); fame (Shī).
- g—h. **miwən* / *miuən* / *w en* ask, make inquiries (Shī); loan for f. fame (Shī). Gls. 765, 799. h. is Yin bone (B hia 9: 10).
- i. **miən* / *miən* / *m in* and **miwən* / *miuən* / *w en* certain tribes of the South (Chouli).
- 442 a. **mwən* / *muən* / *m en* red millet (Shī). The Seal has 'hemp' and 'grain', explanation uncertain.
- 443 a—c. **kiən* / *kien* / *kin* axe (Tso); loan for **kiən* / *kien* / *kin* perspicacious (Shī). b. is extracted from the archaic graph for 新 (Chou I, inscr. 67), c. is pre-Han (inscr. 420, name). The graph is a drawing. — d. *id.* axe (Chuang).
- e. **kiən* / *kien* / *kin* strap on horse's breast (Tso); loan for *id.* to ridicule (Tso).
- f. **g'ien* / *g'ien* / *k'in* cress (Shī).
- g. **g'ien* / *g'ien* / *kin* near; **g'ien* / *g'ien* / *kin* be near to (Shī).
- h. **χien* / *χien* / *hin* dawn (Yili). — i. *id.* rejoice (Tso); delicious (Shī). — j. variant of the preceding (Mo). — k. variant of the preceding (Meng).
- l. **g'iar* / *g'iei* / *k'i* fief of 1 000 li square, imperial domain (Tso); *k'i-fu* minister of war (Shu); **ngien* / *ngien* / *yin* raised border (Huainan). Cf. 547 l. below.
- m. **g'iar* / *g'iei* / *k'i* tall (Shī); **k'en* / *k'en* / *k'en* intense, extreme (Li); solid (Chouli).
- n. **g'iar* / *g'iei* / *k'i* small sacrificial table on which heart and tongue of the victim were placed (Li). — o. *id.* pray, beg (Shī); announce (Shī); loan for l. minister of war (Shī); loan for 553 i. great (Shī and Li, certain versions). — p—s. *id.* dragon banner (Shī). q. is Yin (inscr. 25, name), r. is Chou I (inscr. 65), s. is Chou II (inscr. 133). — t—v. *id.* flag (s. a. the preceding) (inscr. Yin bone I 47: 9); loan for *id.* pray, demand (s. as o. above) (Chuang). u. is Yin bone (I 47: 9), v. is Chou II (inscr. 164, sense of 'pray').
- x. **χien* / *χien* / *hin* blaze, burn (Tso).
- y. **χian* / *χian* / *hien* lift (Tso).
- 444 a. **kiən* / *kien* / *kin* (half a gourd:) nuptial cup (Li).
- 445 a. **kiən* / *kien* / *kin* sinew (Meng).
- 446 a—b. **χien* / *χien* / *hin* and **χien* / *χien* / *hin* smear with blood in sacrifice (Meng); anoint (Kuoyü); loan for *id.* crevice, opening (Tso); beginning, symptom (Kuoyü); tendency, inclination for (Tso); loan for 461 a. (Chouli). b. is Chou II (inscr. 164). In this inscription, as in many more, the character is used as an adjective followed by *shou* 'longevity', with a sense analogous to that of 眉 in the expression 眉壽 of the classics. Cf. groups 567 and 585.
- 447 a. **χien* / *χien* / *hin* and **χien* / *χien* / *hin* smear with blood (Li), same word as the preceding. The Seal has 'blood' and 'ox cut in half'.

453	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	珍	疹	殄	診	𠂔	𠂔	454
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	
齒	455	辰	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	晨	晨	晨	辰	脹	蜃	振
		a	a	b	c	d	e	f	g	h	i	j	k	l	m
𠂔	振	振	脹	震	𠂔	𠂔	𠂔	456	刃	仞	忍	𠂔	𠂔	𠂔	𠂔
		o	p	q	r	s	t	u	v		a	b	c	d	e
紉	紉	認													
		h	i	j											

a constellation (Li); loan for *id.* depressed, anxious thought (Ch'uts'i). h. is Chou II (inser. 194).

i. **t̃iən / t̃iēn / chen* precious thing, precious (Tso).

j. **t̃iən / t̃iēn- / ch'en* fever (Kuoyü); suffer (Shī). Gl. 588.

k. **d'ien / d'ien- / tien* (Pek. *tien* is irregular, we should expect a *tien*) cease (Tso), cause to cease (Shī); extinguish, ruin, destroy (Shī); loan for 476 d. 'good' (Shī). Gl. 124, 799, 815, 989.

l. **d'ien / d'ien- / chen* and **t̃iən / t̃iēn- / chen* examine (Chuang).

m. **t̃iət / t̃iēt / tie* t'ao-t'ie glutton (Tso).

n. **ñian / ñiän- / nien* and **ñien / ñien- / nien* and **d'ien / d'ien- / tien* tread, trample (Chuang).

454 a. **t̃iən / t̃iēn-; t̃s'ien-, t̃s'ien- / ch'en* (Anc. *t̃s'ien* is irregular) cut the teeth (Chouli).

455 a—g. **d̃ien / z̃ien / ch'en* cyclical character (Tso); heavenly body (Shu); part of the zodiac (Tso); time (Shī); timely (Shī); season (Shu); seasonal (Shī); morning, day (Li). Gl. 310, 596, 1215. b. is Yin bone (E 7: 4), c. is Yin bone (A 7: 27,2), d. is Yin (inser. 25), e. is Yin (inser. 32), f. is Chou I (inser. 59), g. is Chou I (inser. 70).

h. **d̃ien / z̃ien / ch'en* and **d̃ien / dz̃ien / ch'en* part of the constellation Scorpio (Kuoyü); morning (Shī). — i—j. variant of the preceding (Shuowen). j. is Chou II (inser. 161, name).

k. **d̃ien / z̃ien / ch'en* roof (Kuoyü).

l. **d̃ien / z̃ien- / shen* sacrificial meat (Tso). — m. *id.* clam, oyster (Li).

n—o. **t̃iən / t̃iēn- / chen* boy or girl (only Han time text ex.). o. is Chou II (inser. 175, name). — p. *id.* shake (Shī); dust off (Li); move (Li); lift (Kuoyü); save, help (Yi); move into order, arrange, to marshal (troops) (Shī); to stop (Chuang); (shake:) scared (Kuots'è); throw open (granaries) (Tso); succour (Shu ap. Meng); bring together, join (Li); from (Shī); loan for **t̃iən / t̃iēn / chen* numerous (Shī); majestic (Shī); loan for 453 f. (Li). Gl. 18, 462, 1095.

q. **t̃iən / t̃iēn- / chen* and **s̃ien / s̃ien / shen* pregnant (Tso).

r. **t̃iən / t̃iēn- / chen* endow, succour (Mo). — s. *id.* clap of thunder (Shī); shake (Shī); fear (Shī); awe-inspiring (Shī); become pregnant (Shī). Gl. 867, 1083, 1199.

- t. *t'ien / t'ien: / ch'en and *t'iar / t'i / ch'i laugh (Chuang).
u. *d'iwən / dz'iuən / ch'u n lip (Tso). — v. *id.* borders of a river (Shī).
- 456 a. *nien / nien: / j en edge of a blade (Shu); knife (Meng). The Seal has 'knife' with the edge marked by a stroke. — b. *id.* a measure (Lunyü); to measure (Tso); loan for j. (Lie).
c. *nien / nien: / j en endure (Shī); cruel (Shī).
d. *nien / nien: / j en full (Shī). — e. *id.* tough, strong (as a sinew) (Kuan). — f. *id.* speak hesitatingly (Lunyü). — g. *id.* piece of wood inserted in order to stop a wheel (Ch'uts'i); loan for *id.* measure of 8 ch'i (Meng); solid (Kuan); soft, slack (Sün).
h. *nien / nien / n in and *nien / nien: / j en twist into a cord (Ch'uts'i); to thread (a needle) (Li).
i. *niət / niēt / ni glue (Kuots'è).
j. *nien / nien: / j en to know (Kuan Yin).
- 457 a—b. *mien / mien / min and *mien / mien / min people (Shī); loan for x. below in min - man (Shī, Han version). Gl. 741. This word rimes as *mien in Shī king, but various derivatives clearly indicate *mien, so there must have been alt. readings. b. is Chou I (inscr. 65).
c. *mien / mien, mien: / min to ruin, destroy (Tso); troubled, confused, disorderly (Shu). Gl. 965, 2028.
d. *mien / mien / min a kind of precious stone (Li).
e. mien / mien / mien shut the eyes (Shanhaiking); *mien / mien: / mien befool (Lie).
f. *mien / mien: / mien and *mwən / muən / m en and *χmwən / χuən / h u n blinded, confused (Chuang, one version); desolate, distracted (Lü); also wr. with j. as Phonetic.
g—i. *miwen / miwēn: / min strong (Shuowen, same as y. below). h. is Chou II (inscr. 139), i. is Chou II (inscr. 180).
j—l. *χmwən / χuən / h u n dusk, evening, darkness (Shī); marriage (Shī); wife (Shī); relatives by marriage (Shī); benighted, blinded, mentally dark (Shī); to die, be killed (Shu); eunuch (Shī); to die shortly after birth (Tso); loan for c. destroy (Shu). Gl. 493, 1063, 1313, 1425, 1514. l. is Yin bone (0 715). — m. *id.* take a wife, marriage (Yi); relatives by marriage (Shu). — n. *id.* disorderly (Shī); stupid (Kuots'è); secretive (Sün). — o. *id.* darkened in mind, stupid (Meng). — p. *id.* confused, uncertain (Chuang). — q. *id.* gate-keeper, door-keeper (Tso).
r—s. *mien / mien / min and *χmwən / χuən / h u n suffering, distress (Shī).
t. *mien / mien / min lay the hand on (Lü). — u. *id.* a kind of precious stone (Chouli), cf. d. above. — v. variant of the preceding (Li).
x. *mien / mien / min cord (Shī); wrap round, envelop, cover (Shī); unconscious (Chuang); min - man (string-like =) continuous (Shī, Ts'i version, Gl. 741); *mien / mien: / min cumulate (Chuang).
y. *miwen / miwēn: / min violent (Shu); *mien / mien, mien: / min and *χmwən / χuən / h u n sorry, melancholy (Chuang).
z. *miwen / miwēn: / min grieved, commiserating (Tso).
- 458 a. *kiwən / kiuan / k ü n troop, army (Shī); camp, encamp (Tso). The Seal has 'covering' and 'chariot'.
b. *g'wən / γuən / h u n sound of running water (Sün); chaotic (Chuang); *g'wən / γuən: / h u n muddled, confused (Lao).
c. *giwən / jiuən- / y ü n vapour, halo (Lü). — d. *id.* revolve, turn round (Yi); move (Chuang); longitudinal (Kuoyü). — e. *id.* bring supply of food to (Tso).
f—g. *giwən / jiuən- / y ü n and *χiwən / χiuən- / h ü a n to work leather (Chouli).

457	民	𠂔	派	珉	眠	珉	敗	𠂔	𠂔	昏	昏	昏	婚	昏	昏
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
	昏	闇	瘠	瘠	搢	璿	璿	緡	啓	啓	458	軍	渾	暈	運
	p	q	r	s	t	u	v	x	y	z		a	b	c	d
	輝	輝	華	揮	暉	輝	輝	輝	輝	459	君	𠂔	𠂔	羣	羣
	f	g	h	i	j	k	l	m	n		a	b	c	d	e
	都	焄	磨	頤	𠂔	奢	460	云	雲	姪	耘	耘	芸	魂	
	g	h	i	j	k	l		a	b	c	d	e	f	g	

- h. **xiwən / xiwən / h u n* (Pek. *h u n* is irregular, we should expect a *h ü n*) strong-smelling vegetables, onion, garlic etc. (Li).
i. **xiwər / xiwər / h u e i* shake, wave (Li). — j. *id.* light, brightness (Yi).
k. **xiwər / xiwər / h u e i* flame, brightness (Yi); **giwən / jiwən- / y ü n* brightness (Chouli); loan for f. (Li); for c. halo (Chouli).
l. **xiwər / xiwər / h u e i* bright (Meng). — m. *id.* clothes-peg (Li). — n. *id.* a kind of pheasant (Shī). Gl. 502.

- 459 a—c. **kiwən / kiwən / k ü n* lord, prince (Shī); princess (Shī). b. is Yin bone (B hia 27: 13), c. is Chou I (inscr. 67). Explanation of graph uncertain, cf. 1251 l—n. below.
d—e. **giwən / giwən / k'ü n* flock, herd (Shī); class, group (Yi); all (Shī); sociable (Lunyü). e. is Chou IV (inscr. 284). — f. *id.* skirt (Chuang).
g. **giwən / giwən- / k ü n* district (Tso).
h. **xiwən / xiwən / h ü n* vapour, odour (Li).
i. **kiwən / kiwən / k ü n* fallow-deer (Kungyang).
j—k. **k'iwən / k'iwən / k'ü n* and **iwen / iwen / y ü n* big head (Shuowen; used as personal name in Tso). k. is Chou II (inscr. 181, name).
l. **giwən / giwən- / k ü n*, *kiung* distress, embarrassed (Shī). Gl. 543. The Pek. *kiung* is irregular.

- 460 a. **giwən / jiwən / y ü n* cloud (Kuots'ê), cloudy (Lü); loan for *id.* say, has said (Shī); a particle (Shī); to move (Kuan); loan for f. ample (Chuang), numerous (Shī); for 458 d. (Lü). Gl. 546, 973. — b. *id.* cloud (Shī). — c. *id.* family name (Tso).
d. **giwən / jiwən- / y ü n* to lose (Kuots'ê).
e. **giwən / jiwən / y ü n* to weed (Shī).
f. **giwən / jiwən / y ü n* fragrant plant (Li); **giwən / jiwən, jiwən- / y ü n* ample, rich (sc. flowers) (Shī); numerous (Chuang); loan for e. (Lunyü).
g. **g'wən / yuən / h u n* spiritual soul (as opp. to p'o) (Tso).

- 461 a—c. *xiwən / xiwən / h ü n* to smoke, steam (Shī); aflame (Shī); loan for *id.* befumed (Shī). Gl. 894. b. is Chou II (inscr. 154), c. is Chou II (inscr. 180). a—f. are all the same word stem, with a fundamental sense of 'fume, strong smell, fragrance'. The graph may depict a bag of fragrant herbs or spices? — d. *id.* to smoke (Hanfei). — e. *id.* a fragrant herb (Tso); to be pungent, to sting (Yi); loan for *id.* peaceful, harmonious

461	熏	熏	熏	熏	熏	熏	熏	熏	熏	462	川	馴	順	紉
	a	b	c	d	e	f	g	h	i	j	a	b	c	d
巡	馴	463	春	春	春	春	春	春	春	464	章	章	章	淳
e	f		a	b	c	d	e	f	g		a	b	c	d
鎗	鎗	鎗	鎗	鎗	鎗	鎗	鎗	鎗	鎗	鎗	鎗	鎗	鎗	鎗
g	h	i	j	k	l	m	n	o	p	q	r	s	t	u
465	盾	盾	盾	盾	盾	盾	盾	盾	盾	466	睿	睿	睿	
	a	b	c	d	e	f	g				a	b	c	

(Chuang); h ü n - s ü indiscriminately, all together (Shī, certain versions). Gl. 564. — f. *id.* merit (Tso). — g. *id.* h ü n - y ü name of a Northern tribe (Meng). — h. *id.* purple, brown (Shu). — i. *id.* mutton soup (Li).
j. **xiwän* / *xiwän* / h ü a n ocarina (Shī).

462 a. **i'iwän* / *ts'iwän* / c h' u a n stream, river (Shī). The Anc. Chin. reading *ts'iwän* (and hence the modern derivate c h' u a n) is an irregular form; the Shī rimes show that the word originally belonged to the *ən* class: **i'iwän*. The primary graph was a drawing, cf. 940 below.
b. **i'iwän* / *i'iuän* / c h' u n ornate band on axle-cap of wheel (Chouli ap. Shuowen).
c. **d'iwän* / *d'iuän* / s h u n follow (Chouli); obey (Tso), accord with (Shī); submissive, docile (Shī). Gl. 1150.
d. **dziwän* / *ziuän* / s ü n and **d'iwän* / *d'iuän* / c h' u n silk cord (Li); loan for 465 f. (Sün).
e. **dziwän* / *ziuän* / s ü n perambulate, make a visiting and inspection tour (Shu). — f. *id.* docile (Lie); gradually (Yi).

463 a—b. **i'iwän* / *ts'iuän* / c h' u n spring time (Shī); loan for d. (Chouli). b. is Yi bone (B shang 31: 6).
c. **i'iwän* / *ts'iuän* / c h' u n troubled, agitated (Tso ap. Shuowen); loan for *id.* stupid (Li). — d. *id.* wriggle, move (Shī); loan for c. agitated (Tso). Gl. 463.
e. **i'iwän* / *i'iuän* / c h' u n Cedrela (Chuang).
f. **siwän* / *siuän* / s h u n a tuft of free-hanging, disorderly hair (Li).

464 a—d. **dziwän* / *ziuän* / c h' u n Shuowen says: well-cooked, fully-prepared (sc. sacrificial dish) (no text). b. is Yin bone (A 4: 34, 6, sense here uncertain), c. is Chou II (inscr. 172, sense of p.), d. is Chou III/IV (inscr. 298, sense of p. 'vessel'). The graph consists of h i a n g 'to offer' and y a n g 'mutton'. The abbreviated modern form has coincided with 716 below.
e. **dziwän* / *ziuän* / c h' u n to flow (Chuang); to soak (Kuoyü); salty and poor land (Tso); loan for *id.* a pair (Tso); ample (Kuoyü); **i'iwän* / *ts'iuän* / c h' u n moisten (Chouli); moist, fat (Li); loan for **i'iwän* / *ts'iuän* / c h' u n a measure of breadth (of cloth) (Chouli).
f. **dziwän* / *ziuän* / c h' u n clear and unadulterated, pure (Chuang); generous (Lao).

- g—i. **d'iwən* / *z'iuən* / c h' u n a kind of bell broader in the upper part (bulb-shaped) than at the rim (Kuoyü); **d'wər* / *d'uqi-*, *d'uqi-* / t u e i metal cap on butt-end of a weapon-shaft (Shī). i. is Chou IV (inscr. 284, sense of p. below, 'vessel').
- j—k. **d'iwən* / *z'iuən* / c h' u n quail (Shī); **d'wán* / *d'uán* / t' u a n eagle (Shī). k. is Chou (inscr. 371).
- l. **i'iwən* / *t's'iuən* / c h u n inculcate, repeat (Shī); loan for *id.* to favour, assist (Kuoyü). Gl. 962.
- m. **h'iwən* / *h'z'iuən* / j u n ox 7 feet high (Shī). Gl. 507.
- n. **twən* / *tuən* / t u n and **i'iwən* / *t's'iuən* / c h u n ample (Shu); treat amply, generously (Shu). Gl. 1277, 1297, 1308.
- o. **twən* / *tuən* / t u n agitated, anxious (Chuang).
- p—q. **twən* / *tuən* / t u n solid, thick (Li); earnest (Tso); generous (Tso); staunch (Shī); strong, versed in (Tso); lie thick on (Shī); to mass (sc. troops) (Shī); to direct (Meng); break (Chuang); **twər* / *tuqi-* / t u e i a kind of sacrificial vessel (Chouli); **d'wán* / *d'uán* / t' u a n numerous (Shī); **d'wən* / *d'uən* / t u n h u n - t u n chaos (Tso). **twər* / *tuqi* / t u e i carve, engrave (Shī, same as 543 d.). Gl. 112, 177, 390, 882, 1162. q. is Chou IV (inscr. 290).
- r. **t'wən* / *t'uən* / t' u n bright, enlighten (Kuoyü ap. Shuowen); torch for burning oracle bones (Chouli; in this sense Shīwen records a great variety of readings); dim light (sc. of a star) (Tso); loan for **t'wən* / *t'uən* / t' u n and **t'wər* / *t'uqi* / t' u e i ample, complete (Shī). Gl. 390.
- s. **t'wən* / *t'uən* / t' u n sun rising (Ch'uts'i).
- t. **t'wən* / *t'uən* / t' u n and **d'wən* / *d'uən* / t' u n to groan (Shī); loan for l. above (Chuang). Gl. 209.
- u. **d'wər* / *d'uqi-* / t u e i hate, detest (Shu). Gl. 1646. — v. *id.* discontented, detest (Meng).
- 465 a. **d'iwən* / *d'z'iuən* / s h u n and **d'wən* / *d'uən* / t u n shield (Shī). Both Ts'ieyün and Shīwen really distinguish the former reading as meaning 'shield' and the latter as used for N. Pr. (Tso), but modern usage in Mand. is to read t u n in both cases.
- b. **d'iwən* / *d'z'iuən* / s h u n bench (Chuang, so acc. to the Si-ma comm.); shield (Tso).
- c. **d'iwən* / *d'z'iuən* / *d'z'iuən* / s h u n and **d'z'iwən* / *z'iuən* / s ü n lay the hand on (Mo).
- d. **t'iwən* / *t'iuən* / c h' u n funeral car (Li).
- e. **d'wən* / *d'uən* / *d'uən* / t u n withdraw (Shī); evasive (Meng).
- f. **d'z'iwən* / *z'iuən* / s ü n follow (Shu); go along (Tso); along (Tso); orderly (Lunyü); all round (Li); loan for c. (Li).
- g. **d'wət* / *d'uət* / t u fat (Tso).
- 466 a. **s'iwən* / *s'iuən* / s ü n Shuowen says: deep, thus taking it to be the primary form of b. below (no text). — b. *id.* deep (Shī); to deepen (Shu). Here the phonetic has been corrupted into 344 a. above.
- c. **d'z'iwən* / *z'iuən* / s ü n a kind of precious stone (Shu). Gl. 1255. (Shīwen alt. reads **d'z'iwən* / *z'iuən* / s ü a n through confusion with 236 d.).
- 467 a—b. **sn'iwən* / *s'iuən* / s u n hawk, falcon (Shī). b. is Chou (inscr. 355, name). The graph is a drawing.
- c. **h'iwən* / *h'z'iuən* / j u n downy (Shu ap. Shuowen).
- d. **t'iwən* / *t's'iuən* / c h u n a water-level (the instrument) (Meng); law, regulate (Shu); rule, model (Yi).

467	隼	隼	隼	隼	468	允	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d		a	b	c	d	e	f	g	h	i	j				
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	k	l	m	n	o	p	q	r	s	t	u	v	x	y	z	a'			
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	b'	c'	d'	e'	f'	g'	h'		a	b	c	d		a	b	c			
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	469	𠂔	𠂔	𠂔	𠂔	470	𠂔	𠂔	𠂔			
	d	e	f	g	h	i	j												

468 a—c. **ziwən* / *iuən*: / y ü n sincere, true (Shī); truly (Shī); earnestly (Shu); to trust (Shu); promise (Shu ap. Tso). Gls. 1277, 1800. b. is Yin bone (A 7: 19,1), c. is Chou III/IV (inscr. 326). — d—f. variant of the preceding. e. is Yin bone (A 4: 28,5), f. is Chou I (inscr. 65). — g. *id.* Hien-yün name of a Northern tribe (Shī). — h—i. variant of the preceding. i. is Chou II (inscr. 172). — j. *id.* some kind of pointed weapon (Shu ap. Shuowen). — k—l. *id.* advance (Yi ap. Shuowen). l. is Chou II (inscr. 189, sense of g. above).

m. **d'iwən* / *dž'iuən*: / s h u n lick (Hanfei).

n—o. **diwan* / *iwän*: / y ü a n name of a river (Shu). o. is Chou III (inscr. 224, name).

p. **ts'iwən* / *ts'iuən* / t s'ü n Shuowen says: 'to run' and 'to squat' (no text). — q. *id.* retire, cease (Kuoyü).

r. **ts'iwən* / *ts'iuən* / t s'ü n draw back (Kuan); **siwən* / *siuən*: / s ü n rapid (Li). Gl. 1069.

s. **ts'iwən* / *ts'iuən* / t s'ü n and **tsiwən* / *tsiuən*: / t s ü n hare (Kuots'è).

t. **tsiwən* / *tsiuən*: / t s ü n talented, eminent, great (Shu). Gls. 1210, 1304.

u. **tsiwən* / *tsiuən*: / t s ü n and **tswən* / *tsuən*: / t s u n to burn, apply fire to (Chouli).

v. **tsiwən* / *tsiuən*: / t s ü n t'ien t s ü n inspector of the fields (Shī). — x. *id.* remains of a meal (Li); loan for 436 above (Kungyang). — y. *id.* fine horse (Mu t'ien tsī chuan); loan for *id.* quickly (Shī); for t. great, make great, prolong (Shī). Gls. 561, 1069.

z. **siwən* / *siuən*: / s ü n lofty (Li). Gl. 1210. — a'. *id.* to ladle out, take from (Tso); dig out (Meng); deep (Shī); profound, wise (Shu); loan for *id.* to fry (Kuoyü). Gl. 1302.

b'. **dz'wən* / *dz'uən* / t s'u n kick (Kungyang); to squat (Chuang).

c'. **ts'iwən* / *ts'iwän* / t s'ü a n change (Tso); (changing:) *seriatim*, in due order (Tso).

d'. **swän* / *suän* / s u a n an animal of uncertain species (Mu t'ien tsī chuan) (by later comm. stated to be the lion, but that is unlikely — the lion was hardly known in China in Chou time). — e'. *id.* sour (Shu).

f'. **tswər* / *tsuäi*: / t s u e i push (Tso) (so Ts'ieyün and Shīwen; Kuangyün also reads **ts'iwən* / *ts'iuən* / t s'ü n and **tswən* / *tsuən*: / t s u n).

g'—h'. **tswər* / *tsuäi* / t s u e i genitalia of a baby (Lao ap. Shuowen).

469 a. **siwən* / *siuən*: / s h u n Hibiscus (Shī). — b. variant of the preceding (Shī ap. Shuowen). — c. *id.* to blink (Lie). — d. variant of the preceding, to wink, move the eyes (Chuang). Since the right part cannot be phonetic, the explanation of this character is uncertain.

- 470 a.** **liwən* / *liuən* / *lu n* Shuowen says: to think, ponder, thus taking it to be the primary form of b. below (no text).
- b.** **liwən* / *liuən* / *lu n* and **lwən* / *luən*, *luən*- / *lu n* discuss (Lunyü); discourse about Tso; examine (Meng); loan for c. assorted (Shī); principle (Li); for j. (Kuoyü). Gl. 853.
- c.** **liwən* / *liuən* / *lu n* class, category (Yili); principle (Shī); order (Shu); natural band, relation (Meng); loan for j. (Yili). — **d.** *id.* ripples (Shī); indiscriminately, all together (Shī). Gl. 280, 564, 1504. — **e.** *id.* woof (Li); twist a cord (Shī); cord (Li); envelop, comprise (Yi). — **f.** *id.* wheel (Shī); loan for *id.* vertical, from North to South (Chouli); great, vast (Li).
- g.** **liwən* / *liuən* / *lu n* and **lwən* / *luən*- / *lu n* discontented, displeased (Ch'uts'i).
- h—i.** **lwən* / *luən* / *lu n* K'un-lun name of a mountain (Shu). — **j.** *id.* select (Kuoyü).
- 471 a—e.** **piwən* / *piuən* / *fen* divide (Li); separate (Chuang); distribute (Li); decide (Li); **b'iwən* / *b'iuən*- / *fen* part (Tso); share, lot, duty (Li). **b.** is Yin bone (A 5: 45,7), **c.** is Chou II (inscr. 145). The graph shows a knife cleaving something.
- d.** **piwən* / *piuən*- / *fen* peeled grain (Shu); flour (Li).
- e—f.** **piwən* / *piuən* / *fen* to fly, soar (Chuang).
- g.** **p'iwən* / *p'iuən*- / *fen* anger, angry (Tso).
- h.** **p'iwən* / *p'iuən* / *fen* mixed (Meng); confused (Tso); numerous (Yi); kerchief (Li); ample (Shu). Gl. 676, 1990. — **i.** *id.* fragrant (Shī); loan for 437 m. (Kuan). — **j.** *id.* mixed (sc. sleet and snow) (Shī). Gl. 676.
- k.** **b'iwən* / *b'iuən*- / *fen* hill (Chuang).
- l.** **b'iwən* / *b'iuən*, *b'iuən*- / *fen* to grasp, join hands (Kuots'é).
- m.** **b'iwən* / *b'iuən* / *fen* elm (Shī). — **n.** *id.* vapour, indications in sky (Tso).
- o.** **b'iwən* / *b'iuən*- / *fen* cut grain put in sheaves (Kuan).
- p.** **b'iwən* / *b'iuən* / *fen* big (Shī, cf. 437 a.); loan for **pwan* / *pwan* / *pa n* distribute, give (Li); rank (Shu, in this sense Shuowen has Rad. 66 inst. of 181); loan for 190 c. (Meng). Gl. 715. — **q.** variant of the preceding: distribute (Li).
- r.** **b'iwən* / *b'iuən* / *fen* hemp (Chouli); loan for *id.* and **p'iwən* / *p'iuən* / *fen* to trouble, disorder (Shu). Gl. 2028. Upper part of character is an abbreviation of Rad. 200.
- s—t.** **b'wən* / *b'uən* / *p'en* vessel, bowl, basin (Li). **t.** is Chou III (inscr. 257).
- u.** **piən* / *piən* / *pin* of equal quality or quantity (sc. two things) (Lunyü ap. Shuowen).
- v.** **b'iən* / *b'iən* / *pin* poor (Shī).
- x.** **p'en* / *p'an*- / *pa n* beautiful eyes, with black and white well defined (Shī). Gl. 167.
- 472 a.** **piwən* / *piuən*- / *fen* manure, dirt (Tso); cleanse (Tso).
- 473 a.** **piwən* / *piuən*- / *fen* spread the wings, fly up (Shī); start (Shu); rise (Meng); to rush (Shī); make an effort, energetic (Shī); eager, excited (Tso); stimulate (Li); shake (Yi). Gl. 1280.
- 474 a—b.** **b'iwən* / *b'iuən* / *fen* to burn (Shī); destroy (Tso). **b.** is Yin bone (B hia 9: 2). The graph has 'forest' and 'fire'.
- c.** **piən* / *piən* / *pin* of equal quality or quantity (sc. two things) (Lunyü). Cf. 471 u. above. The phonetic is our a. here abbreviated.
- 475 a—g.** **miwən* / *miuən* / *wen* drawn lines, design (Yi); striped (Shu); ornaments, ornate (Shī); written character (Tso); literary document, literature (Lunyü); accomplished (Shī); civil (as opp. to military) (Shī); embellish (Lunyü: the Sung school here read *miuən*- but not so Ts'ieyün or Shīwen); loan for j. (Shu). Gl. 1068, 1755. **b.** is Yin

477	分	𠂔	𠂔	𠂔	翁	翀	忿	紛	芬	霏	𠂔	扮	粉	氛	粉
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
頒	盼	𠂔	盆	𠂔	份	貧	盼	盼	472	糞	473	畜	474	焚	*𠂔
p	q	r	s	t	u	v	x	y		a	m	a		a	b
彬	475	文	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	汶	素	蚊	蚤	𠂔	𠂔
c		a	b	c	d	e	f	g	h	i	j	k	l	m	n
玳	玳	閔	閔	閔	𠂔	𠂔	476	典	典	典	腴	477	薦	𠂔	𠂔
o	p	q	r	s	t	u		a	b	c	d		a	b	c

bone (A 1: 18,4), c. is Yin bone (A 4: 38,2), d. is Yin bone (A 1: 11,1), e. is Yin (inscr. 3), f. is Yin (inscr. 15), g. is Chou I (inscr. 69). The graph shows a man with tattooing on the breast. Already in Yin time, however, there are abbreviated forms like d. above.

h. **miwən* / *miuən* / *miuən* - / wən wipe off (Ch'uts'i).

i. **miwən* / *miuən* - / wən name of a river (Shu); loan for a word 'dirty' (Ch'uts'i) not incorporated in Ts'ieyün or Kuangyün (Tsiyün reads *muən* / mən).

j. **miwən* / *miuən* - / wən entangle, confuse (Shu).

k-l. **miwən* / *miuən* / wən mosquito (Chuang).

m. **miən* / *miěn* / min violent (Shu ap. Shuowen). — n. *id.* autumnal (heaven); austere, stern, severe (Shī). Gl. 571. — o—p. *id.* precious stone (Li) (Ts'ieyün, reading it *muqi*, takes this character to be a variant of 546 b. below). p. is Chou I (inscr. 65, sense of a. above).

q—r. **miwən* / *miwěn* / min distress (Shī); pity, pitiable (Shī); exert oneself (Shu). r. is Chou (inscr. 381, name). Gl. 95, 1902. — s. *id.* grieved (Meng).

t—u. **miən* / *liěn* - / lin regret (Yi); niggardly (Lunyü). u. is Yin bone (B hia 13: 15, name).

476 a—c. **tian* / *tien* - / tien statute, standard text, code (Shī); rule, norm (Shu); use as norm (Shu); to regulate, to direct (Shu); constantly (Shu); preside over (Shu); loan for **t'ian* / *t'ien* - / t'ien solid (Chouli). Gl. 1661, 1787. b. is Chou I (inscr. 97), c. is Chou II (inscr. 151). The graph shows 'documents' (845 below) on a 'stand'.

d. **t'ian* / *t'ien* - / t'ien abundant, ample (Shu); rich, prosperous (Tso); excessive (Shu); good (Li); loan for a. ruler (Shu). Gl. 1595.

477 a—c. **tsian* / *tsien* - / tsien grass, fodder (Chuang); straw mat (Ch'uts'i); (to place on a bedding of straw:) set forth, present (Shī); loan for **dz'ian* / *dz'ien* - / tsien repeat, repeatedly (Shī). Gl. 987. b. is Chou IV (inscr. 286), c. is Chou III/IV (inscr. 330). The graph is a drawing of an animal (sacrifice or present of game?) placed on 'herbs, straw'.

478 a—e. **sian* / *sien* / sien before (Shī); preceding, former (Shī); advance (Shu); **sian* / *sien* - / sien go before, lead (Shī). Gl. 1383. b. is Yin bone (A 6: 56,3), c. is Yin bone (A 2: 15,2), d. is Yin (inscr. 10), e. is Chou I (inscr. 57). The graph has 'man' and 'foot'.

- f. **sian / sien / sien* glossy (Shu). Gl. 1225. — g. *id.* barefooted (Tso). — h. *id.* bright and well-polished metal (Kuoyü); the angles of a bell with oval opening (Chouli).
 i. **sian / sien / sien* and **sian / sien / sien* place name (Tso). — j. *id.* (both readings) wash (Shī).
 k. **sien / sien / sien* run in crowds (Ch'uts'i). Gl. 17. — l—m. *id.* go to and fro, Kuangyün (no early text ex.). m. is Chou III (inscr. 225, sense of a. above). — n. *id.* numerous (Shī), cf. k. above. Gl. 17. — o. *id.* and **sien / sien / sien* numerous (Shī).

- 479 a—d. **k'uan / k'uan / k'uan* dog (Shī). b. is Yin bone (A 1: 26,6), c. is Yin bone (A 4: 17,5); d. is Chou II (inscr. 161). The graph is a drawing.
 e. **kiwan / kiwan / kiwan* small watering channels in fields (Shu); valley (Shu).

- 480 a—b. **ken / kǎn / kien*. This is the primary form of c. below 'distress, difficulty' (hence the reading), as proved by the form b. in the inscr. Yin bone E 159 3. The graph shows a man (prisoner?) with back-bound hands. It is practically identical with h u a n g yellow (707 below). — c—d. *id.* distress, difficulty (Shu); hard and difficult (Shī); hard-gotten (Shu). Gl. 1315. d. is Yin bone (A 5: 40,7). To the back-bound man (prisoner?) has been added a 'drum' (triumphal music of victory?), which has been corrupted into 𨵿 in the modern character.

- e—i. **ken / kǎn / kien* this is a variant of the preceding (hence the reading): distress, difficulty (inscr. Yin bone B hia 24: 2); loan for **g'ien / g'ien / k'in* clay (Shuowen, no early text ex.); time, season (Kuan). f. is Yin bone (B hia 24: 2), g. is Yin (inscr. 10, sense here uncertain), h. is Chou II (inscr. 150, sense of p. below), i. is Chou II (inscr. 164, sense of p.). The graph shows the same back-bound man, now placed over 'fire'. The latter element, written as in form h., has been misunderstood and given rise to the modern element 𠂔 at the bottom.

- j—l. **ken / kǎn / kien* distress, difficulty (Chouli). k. is Chou II (inscr. 172), l. is Chou II (inscr. 180). This is the same word and, in principle, the same graph as c—d. above, the triumphal 'drum' being drawn more elaborately.

- m. **g'ien / g'ien / kin* barely (Kuoyü). — n. *id.* to plaster (Shī); to inter, bury (Shī). — o. *id.* die of starvation (Tso). — p. *id.* a kind of precious stone (Tso). — q. *id.* see a superior, have audience (Shī); see, show (Shu). — r—s. *id.* famine (esp. want of vegetables) (Shī). Cf. o. above. s. is Chou II (inscr. 132).

- t. **kian / kian / kin* (in praxis reduced so as to coincide with e.) violet (used as a vegetable) (Shī); m u - k i n Hibiscus (Li). **kian / kian / kin* aconite (Kuoyü).

- u. **kian / kian / kin* attentive (Shu); cautious, careful (Shī).

- v. **g'ian / g'ian / k'in* sad (Kungyang); sincere, energetic (Lie). — x. *id.* toil, diligent, devoted (Shī). — y. variant of the preceding (Ta Tai li). — z. variant of m. above (Li).

- 481 a—b. **kwen / kwǎn / kuan* a kind of fish (Shī); loan for *id.* widower (Shī). Gl. 259. b. is Chou II (inscr. 180). The graph has 'fish' and 'eye'. — c. *id.* distress (Shu).

- 482 a—c. **kien / kien / kin* head-kerchief (Shī); towel (Tso); covering (Chouli). b. is Yin bone (A 7: 5,3), c. is Chou II (inscr. 153). The graph is a drawing.

- 483 a—b. **ien / ien / yin* to dam up (Shu ap. Shuowen). b. is Yin bone (A 7: 14,4, sense of g. below). Perhaps the graph is the primary form for g. showing a vessel with high foot. — c. *id.* to dam up (Shu). — d. *id.* stop up (Tso); mound (Tso). — e. *id.* block, stop up, obstruct (Tso). — f. *id.* a curved or angular piece of extra wall as

478	先	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
479	犬	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e		a	b	c	d	e	f	g	h	i	
	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	j	k	l	m	n	o	p	q	r	s	t	u	v	x	y	z
481	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c		a	b	c		a	b	c	d	e	f	g	
煙	484	𠂔	485	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	h		a		a	b	c	d	e	f	g	h				

- protection to gate in city wall (Shī); crooked (Chuang); loan for d—e. above (Chuang). Gl. 239. — g. *id.* sacrifice (Shī). Gl. 690.
- h. **ʔien* / *ʔien* / *yen* smoke (Chouli).
- 484 a. **ʂien* / *ʂien* / *shen* great crowd, a flock (Shī). Gl. 17. The Seal has 'live' (living creatures) doubled.
- 485 a. **k'iwēn* / *k'iwēn* / *k'ü n* round granary (Shī). The Seal has 'enclosure' and 'grain'.
 b. **g'iwēn* / *g'iwēn* / *k'ü n* a kind of bamboo (Shu); **k'iwēn* / *k'iwēn* / *k'ü n* Cassia (Ch'uts'ī).
 c. **g'iwēn* / *g'iwēn* / *k'ü n* mushroom (Chuang); loan for b. (Lü).
 d. **k'iwēn* / *k'iwēn* / *k'ü n* fallow-deer (Shī). — e. variant of the preceding (Tso), the phonetic abbreviated; loan for **k'iwēn* / *k'iwēn* / *k'ü n* bind (Tso); loan for 459 d. (Tso).
 f. **k'iwēn* / *k'iwēn* / *k'ü n* (same as next, hence the reading) collect, harvest (Kuoyü). — g. *id.* pick, gather (Mo); phonetic abbreviated in the same way as e. above. — h. variant of 420 f. above (Kuoyü).
- 486 a. **kwat* / *kwat* / *ku* bone (Tso). The Seal has 'cut the meat from bones' (18 a. above) and 'flesh, meat'.
 b. **kwat* / *kwat* / *ku* and **g'wat* / *γwat* / *hu* and **g'wet* / *γwät* / *hua ku - kiu* name of a bird (Tso, used as an official's title).
 c. **g'wat* / *γwat* / *hu* dig out (Kuoyü); muddle (Lü); **k'wat* / *k'wat* / *k'u* with force (Chuang).
 d. **g'wet* / *γwät* / *hua* disturb, trouble (shu); crafty (Tso).
 e. **g'wet* / *γwät* / *hua* slippery, smooth (Chouli); **kwat* / *kwat* / *ku* confuse, disturb, trouble (Chuang).
- 487 a. **ngwat* / *ngwat* / *wu* cut the feet (Chuang). The Seal has two legs and a stroke crossing their upper part. — b. *id.* shake, move (Shī). — c. *id.* tree trunk without branches (Tso); shaken, unsafe, endangered (Shu). Gl. 2118. — d. variant of the preceding (Shu ap. Shuowen). — e. *id.* variant of c. unsafe (Yi). Gl. 2118.

486	骨	鶻	捐	猾	滑	487	兀	扞	机	阮	碗	軌	488	𠂔	489
	a	b	c	d	e		a	b	c	d	e	f		a	
突	490	卒	猝	萃	倅	啐	淬	悴	翠	瘁	瘁	頽	萃	碎	
a		a	b	c	d	e	f	g	h	i	j	k	l	m	n
睅	粹	誅	491	𢇛	勃	淳	悖	諄	綽	492	殳	沒	殲	殲	493
o	p	q		a	b	c	d	e	f		a	b	c	d	
質	鑽	躓	憤	494	疾	𢇛	疾	疾	疾	495	鬱	鬱			
a	b	c	d		a	b	c	d	e		a	b			

f. *ngiwāt / ngiwat / y ü e and *ngwāt / nguāt / w u cross-bar at end of carriage pole (Lunyü).

488 a. *t'wāt / t'uāt / t'u perverse, refractory (Yi ap. Shuowen).

489 a. *t'wāt / t'uāt / t'u and *d'wāt / d'uāt / t'u dig through, break through (Tso); protrude (Lü); bursting forth, brusquely, suddenly (Shī). The Seal has 'hole' and 'dog'.

490 a. *tswāt / tsuāt / t s u soldier (Tso); group of men (Li) or families or states (Li); *tsi'wāt / tsiuēt / t s u finish (Shī); die (Tso); utterly (Shī); loan for *ts'wāt / ts'uāt / t s'u brusque (Meng); for c. high-pointed (Shī), for k. (Shī), for n. (Shī), for d. (Li). Gls. 522, 550, 922. The Seal has 衣 garment with a stroke on the skirt.

b. *dz'wāt / dz'uāt / t s u grasp by the hair (Kuots'è); collide, combat (Kuoyü).

c. *dz'iwāt / dz'iuēt / t s u and *tsi'wāt / tsiuēt / t s u high-pointed (Han texts); loan for n. (Shī). Gl. 550.

d. *ts'wād / ts'uāi- / t s'u e i second, assistant (Chouli). — e. id. to taste (Li). — f. id. dip into a fluid (Kuots'è). — g. id. burn (Sün).

h. *tsi'wād / tswi- / t s'u e i to drink to the full, drunk (Shī).

i. *ts'iwād / ts'wi- / t s'u e i kingfisher (Tso); rump of a bird (Li).

j. *dz'iwād / dz'wi- / t s'u e i distressed (Meng). The Mand. t s'u e i is irregular we should expect a t s'u e i. — k. id. suffering, fatigue, distress (Shī). — l. id. exhausted, weary (Sün). — m. id. collect, assemble (Shī); assemblage, crowd (Meng); loan for d. above (Chouli), for k. above (Sün). Gl. 191.

n. *swād / suāi- / s u e i break (Lie).

o. *si'wād / swi- / s u e i candid (sc. gaze) (Meng). — p. id. pure (Yi); loan for n. (Sün).

q. *si'wād / swi- / s u e i and *swād / suāi- / s u e i and *dz'iwāt / dz'iuēt / t s ü reprimand (Shī); insult (Ch'uts'i). Gl. 342.

491 a. *b'wāt / b'uāt / p o and *b'wād / b'uāi- / p e i comet (Tso); loan for b. (Lunyü ap. Shuowen).

b. *b'wāt / b'uāt / p o quarrel (Chuang); sudden (Chuang); quickly changing (sc. mien, acc. to Cheng Hūan = respectful) (Lunyü); loan for id. powdery (sc. soil) (Chouli); Gl. 847.

- c. **b'wət / b'uat / p'o* (The Pek. aspirate is irregular) to burst forth, grow vigorously (Meng).
 d. **b'wət / b'uat / p'o* and **b'wəd / b'uqi- / p'e i* disordered, silly (Shī); rebellious (Tso); contradictory, unreasonable (Li); damage, reduce (Chuang); **b'wət / b'uat / p'o* ample, abundant (Tso).
 e. **b'wət / b'uat / p'o* and **b'wəd / b'uqi- / p'e i* confused talk (Mo).
 f. **piwət / piuat / f'u* rope (Li).

- 492 a. **mwət / muat / m'o* Shuowen says: to dive, thus taking it to be the primary form of b. below (no text).
 b. **mwət / muat / m'o*, *me i* (Pek. *me i* is a colloquial form, the literary reading is *m'o*) to dive (Chuang); disappear, die (Tso); make an end of, destroy (Li); to finish, come to the end of (Lunyü); exhaust, exhausting (Shī); (have a final goal:) covet (Kuoyü). Gl. 745.
 c. **mwət / muat / m'o* to die (Tso). — d. *id.* a kind of jade (Mu t'ien tsī chuan).

- 493 a. **tiət / ts'iet / ch i* substance, solid part (Yi); essential (Lunyü); natural qualities (Li); natural, simple, honest (Shī); good faith (Tso); affirm (Li); give pledge (Shī); just, exactly (Li); directly (Li); verify (Li); written contract (Chouli); (solid lump:) wooden block (Kuliang); chopping-utensil (Kuots'è); centre of target (Sün); **tiəd / ti- / ch i* gage, hostage (Tso); gift (Tso). Gl. 802, 951.
 b. **tiət / ts'iet / ch i* chopping-utensil (Kungyang).
 c. **tiəd / ti- / ch i* stumble (Tso).
 d. **tiəd / ti- / ch i* and **tiəd / ts'i- / ch i* annoyance (Shu); angry (Li).

- 494 a—c. **dz'iat / dz'iet / t's i* sickness, pain (Shī); sufferance (Kuan); defect (Meng); injure (Shī); aggrieved, to hate (Lunyü); be anxious (Kuan); violent (Shī); evil (Shu); hurried (Lunyü); urgent, active, energetic (Shī). Gl. 815. b. is Yin bone (B hia 35: 2), c. is Chou II (inscr. 180). The graph has 'man' and 'arrow'. — d. *id.* Tribulus terrestris (Yi).
 e. **dz'iat / dz'iet / t's i* and **dz'iad / dz'i- / t's i* jealous (Ch'uts'i).

- 495 a. **i'wət / i'uat / y ü* Shuowen says: a fragrant herb, thus taking it to be the primary graph of b. (no text). — b. *id.* thickly-wooded (Shī); to block up (Tso); heart oppressed, depressed (Ch'uts'i); anxious (Meng); a fragrant herb (Li); strong-smelling (Li); vapour (Lü); a kind of plum (Shī). Gl. 323.

- 496 a—e. **i'iwət / ts'iuət / ch'u* go out, come out (Shī); bring out (Shī); expel (Tso); **i'iwəd / ts'wi- / ch'u e i* bring out, take out (Shī). b. is Yin bone (A 1: 28,6), c. is Chou I (inscr. 59), d. is Chou II (inscr. 132), e. is Chou II (inscr. 139). The graph shows a 'foot' going out from an area indicated by a curved stroke.
 f. **i'iwət / i'iuət / ch'u* expel (Tso); degrade (Shu); abandon (Tso); reduce (Tso); expurgate (Shu).
 g. **tiwət / ti'iuət / ch'u* bend (Sün); loan for f. degrade (Li).
 h. **twət / tuət / t'u* scold (Kuots'è).
 i. **i'iwət / ts'iwät / ch'o* stupid, inept (Shu).
 j. **twät / ts'wät / ch'u a* and **tiwət / ts'iwät / ch'o* to sprout (Shī); grow strong and fat (sc. sheep) (Meng).
 k. **k'iwət / k'iuət / k'ü* bend (Tso); subdue (Shī); loan for *id.* exhaust (Sün); loan for 301 h. in the phr. *k'ü e - t i* (Li). Gl. 918. The small seal had 尾 as radical, abbreviated in the modern character. — l—m. *id.* stop speaking (Kuots'è); cease (Li); turn, bend

496	出	𡵈	𡵉	𡵊	𡵋	𡵌	𡵍	𡵎	𡵏	𡵐	𡵑	𡵒	𡵓	𡵔	𡵕	𡵖
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
堀	窟	倔	掘	497	𡵗	𡵘	𡵙	𡵚	𡵛	𡵜	𡵝	𡵞	𡵟	𡵠	𡵡	498
	p	q	r	s		a	b	c	d	e	f	g	h	i		a
𡵢	𡵣	𡵤	𡵥	𡵦	𡵧	𡵨	𡵩	𡵪	𡵫	𡵬	𡵭	𡵮	𡵯	𡵰	𡵱	𡵲
	b	c	d	e	f	g	h		a	b	c		a	b	c	d
𡵳	𡵴	𡵵	𡵶	𡵷	𡵸	𡵹	𡵺	𡵻	𡵼	𡵽	𡵾	𡵿	𡶀	𡶁	𡶂	𡶃
	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t

(Li); oppress (Lü); subjugate, submit (Sün); loan for f. above (Kuots'ê). — **n.** variant of s. below (Sün).

- o.** **kwət* / *kuət* / k u and **g'wət* / *ɣuət* / h u dirt, to sully (Ch'uts'i); loan for *id.* exhaust (Sün).
p. **k'wət* / *k'uət* / k'u dig in the ground, underground (Tso); rise (as dust) (Ch'uts'i).
q. **k'wət* / *k'uət* / k'u cave, hole (Tso).
r. **g'iwət* / *g'iuət* / k ü strong, intense, immoderate (Ch'uts'i).
s. **g'iwət* / *g'iuət* / k ü and **g'iwət* / *g'iwət* / k ü e dig out (earth) (Shi).

497 a—b. **d'iwət* / *dž'iuət* / s h u glutinous millet (inscr. 364). **b.** is Chou (inscr. 364). The graph is a drawing. — **c.** *id.* glutinous millet (Li); loan for *g.* (Kuots'ê). — **d.** *id.* road, path (Li); art, device (Tso). — **e—f.** *id.* follow (Li); follow the proper way (Shi); transmit, carry forward (Lunyü); proceed (inscr. 54), then, thereupon (Shi, Lu version). Gl. 78, 962. **f.** is Chou I (inscr. 54). — **g.** *id.* needle (Kuan); to lead (as a needle the thread) (Kuoyü).

h. **t'iwət* / *t'iuət* / c h'u alarmed, anxious (Meng).

i. **siwət* / *siuət* / s ü entice (Kuots'ê).

498 a—d. **sliwət* / *siuət* / s h u a i and **sliwəd* / *šwi-* / s h u a i go along, follow (Shi); to lead (Shi); leader (Tso); (following =) immediately (Lunyü); loan for *id.* all (Shi). **liwət* / *liuət* / l ü edge, border (Li); norm, grade, limit (Meng); leather band (Tso). Gl. 642, 1089, 1279, 1406. **b.** is Yin bone (A 1: 11,5), **c.** is Chou I (inscr. 65), **d.** is Chou II (inscr. 180). Shuowen gives a sense 'net for catching birds', of which there are, however, no text examples. If this sense is reliable, the graph may be a drawing of a net, applied by loan to the meanings above.

e—f. **sliwət* / *siuət* / s h u a i (follow:) following, thereupon (inscr. 54). **f.** is Chou I (inscr. 54).

g. **sliwət* / *siuət* / s o (the Pek. reading is very curious) si-so cricket (Shi).

h. **liwət* / *liuət* / l ü fat round intestines (Li).

499 a—c. **sliwət* / *siuət* / s h u a i to lead (an army) (Tso); to direct, arrange (Tso); follow the lead, obey, imitate (Li); **sliwəd* / *šwi-* / s h u a i leader (of an army) (Tso), officer (Tso). Etym. same word as 498 a. above. **b.** is Chou I (inscr. 86), **c.** is Chou II (inscr. 134).

- 500 a—c. **piwət* / *piuat* / f u not (esp. not able to, not willing to) (Shī); loan for *id.* gust of wind (Shī); loan for h. eliminate (Shī); for m. offensive (Shu). Gl. 865, 1545.
 b. is Yin bone (A 1: 25,3), c. is Chou I (inscr. 56). The graph was possibly the primary form of e. below 'rope', showing a rope tying two objects together? — d. *id.* a hangings or screen covering the back entrance of a carriage (Shī). — e. *id.* rope (Shī).
 f—g. **p'iwət* / *p'iuət* / f u to chop (Tso). g. is Chou III (inscr. 238). — h. *id.* to brush off, wipe off (Li); shake (Tso); beat off (Li); loan for k. to cover (Ch'uts'i), for m. (Shī), for 406 e. assist (Meng). — i. *id.* f a n g - f u indistinct, appear like, resemble (Ch'uts'i). — j. variant of the preceding (Ch'uts'i).
 k. **p'iwət* / *p'iuət* / f u shrubby, dense (Kuoyü); **piwət* / *piuat* / f u clear away dense vegetation (Shī); screens of a carriage (Shī); loan for *id.* large (Shī); head ornament (Yi); happiness; loan for e. (Tso), for 491 b. (Chuang). Gl. 45, 261, 847, 865.
 l. **b'iwət* / *b'iuət* / f u great (Shī); resist, oppose (Li); turn away (Li); loan for 406 e. (Sün). Gl. 847, 1237. — m. *id.* oppose, offend, offensive (Shu). — n. *id.* path on slope of a mountain (Ch'uts'i).
 o. **b'iwət* / *b'iuət* / f u and **b'iwəd* / *b'jwəi-* / f e i grieved, annoyed (Chuang).
 p. **b'wət* / *b'uət* / p o and **p'iwət* / *p'iuət* / f u annoyed looks (Meng).
 q. **piwəd* / *pjwəi-* / f e i to bubble up (Shī); **piwət* / *piuat* / f u to gush forth (as a spring) (Shī).
 r. **p'iwəd* / *p'jwəi-* / f e i bake in the sun (Lie). — s—t. *id.* expend largely (Lunyü); squander (Tso); loan for m. (Li); for r. (Ch'uts'i). t. is Chou I (inscr. 67).
 501 a—b. **piwət* / *piuat* / f u knee covers (inscr. 65). b. is Chou I (inscr. 65).
 c. **piwəd* / *pjwəi-* / f e i and **pwəd* / *pwái-* / p a i covering, umbrageous, luxuriant (Shī); loan for **piwət* / *piuat* / f u knee covers (Shī), see a. above. Gl. 45.
 d. **b'wəd* / *b'wái-* / p e i streamer (Shī); flutter (Shī).
 e. **p'wəd* / *p'wái-* / p'e i (and several other readings) annoyed (Shī, Han version). Gl. 726.
 f. **p'wəd* / *p'wái-* / p'e i amply flowing (sc. rain) (Meng); abundant (Kungyang); loan for *id.* run forwards (Ch'uts'i); angry (Kungyang); obscured, darkened (Yi); **pwəd* / *pwái-* / p e i marshy jungle (Meng); loan for **pwəd* / *pwái-* / p e i uprooted (Shī); fall down, collapse (Lunyü). Gl. 944.
 g. **p'iwəd* / *p'iwái-* / f e i lung (Shī); loan for **p'wəd* / *p'wái-* / p'e i and **b'wəd* / *b'wái-* / p e i dense, luxuriant (sc. foliage) (Shī).
 502 a—b. **biwət(?)* / *iuət* / y ü Shuowen says: writing stylus or pencil (no text); loan for *id.* following, thereupon (Shī); a particle (Shī). Gl. 762. b. is pre-Han (inscr. 451, name). The graph is a drawing.
 c. **bliwət* / *liuət* / l ü law, rule (Yi); follow a model (Li); row (Shī), rank (Li); (regulate:) to comb (the hair) (Sün); (regulator:) pitch-pipe (Shu). Gl. 627, 1261.
 d. **pliət* / *piət* / p i writing pencil (Li).
 503 a—g. **miwət* / *miuat* / w u don't (Shī); loan for *id.* eagerly (Li); for l. careless (Shu). Gl. 95, 1445. b. is Yin bone (A 7: 35,2 sense of: don't), c. is Yin bone (A 1: 27,3, sense of: don't), d. is Yin bone (A 4: 54,4, sense of h. below), e. is Yin bone (A 6: 22,2, sense of h.), f. is Yin bone (A 6: 54,3, sense of h.), g. is Chou I (inscr. 65, sense of: don't). Originally there were two distinct characters for the word a. (forms b. and c.), and the word h. (forms d. e, f.) but they were sometimes confused already in Yin time. — h—i. *id.* thing, object, article (Shī); colour of cattle (Shī); quality (Shī); divide acc. to quality, to sort, classify (Tso); class, sort (Tso); variegated pennon (Chouli). i. is Yin bone (I 6: 4).

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508	愛	暖	蔓	優	509	來	來	逮	逮	逮	逮	逮	逮	逮	逮	逮	逮	逮	逮
	a	b	c	d		a	b	c	d	e	f	g	h	i	j				
	金	金	金	金	510	由	屈	511	對	對	對	對	對	對	對	對	對	對	對
	k	l	m	n	o	p			a	b		a	b	c	d	e	f		
	對	對	對	對	512	退	513	罪	罪	罪	罪	罪	罪	罪	罪	罪	罪	罪	罪
	g	h	i		a		a	b		a	b	c		a	b	c			
	既	既	既	既	既	既	既	既	既	既	既	既	既	既	既	既	既	既	既
	d	e	f	g	h	i	j	k	l	m	n	o							

508 a. **ʔəd* / *ʔi-* / ai to love (Shī); to grudge (Shī). — b. *id.* (Ch'uts'i). — c. *id.* to screen, conceal (Ch'uts'i) Gl. 115.

d. **ʔəd* / *ʔi-* / ai and **ʔəd* / *ʔi-* / yi indistinct (Li); loan for **ʔəd* / *ʔi-* / ai to pant, lose the breath (Shī). Gl. 115.

509 a—b. **d'əd* / *d'qi-* / tai and **d'əd* / *i-* / yi Shuowen says: come to, reach to, thus taking it to be the primary form of c. below (no text); b. is Chou III/IV (inscr. 295, sense of h. below: set of bells). The graph shows a hand gripping a tail (see 583 below).

c—d. **d'əd* / *d'qi-* / tai and **d'əd* / *d'ie-* / ti come to (Lunyü), reach (Shu); come forward (Shī); until, when (Tso); loan for **d'əd* / *d'ie-* / ti peaceful (Li); for e. (Li) d. is Chou III/IV (inscr. 327). Gl. 2035.

e. **t'əd* / *t'qi-* / t'ai dark (Ch'uts'i).

f. **d'əd* / *d'ie-* / ti t'ang-ti cherry tree (Shī); loan for **d'əd* / *d'ie-* / ti and **d'əd* / *d'qi-* / tai reaching the highest degree, perfect (etym. same as c.) (Shī). Gl. 67.

In the following derivatives the modern characters have corrupted our phonetic a. above into 逮, a confusion due to the extreme similarity of the two elements in the archaic script; cf. o—p. below, where there are alternative forms, one corrupted and one correct.

g. **d'əd* / *i-* / yi to exercise, practise (Tso); toil (Shī); harass (Tso); loan for *id.* remnant, surviving branch (on a tree) (Shī). Gl. 566.

h—l. **s'əd* / *si-* / s'i extensive (Shī); spread out, display (Shī); a «display», a row of bells (Chouli); (display of merchandize:) shop (Lunyü), market (Tso); unrestrained (Lunyü); lax (Shu); to pardon (Shu); loan for *id.* then, thereupon (Shī); kill (Shī); for g. remnant (Li). Gl. 787, 1269, 1613, 1819. i. is Chou I (inscr. 65), j. is Chou II (inscr. 139), k. is Chou II (inscr. 180), l. is Chou III (inscr. 234, rad. 167 instead of rad. 168, sense of 'row of bells'). — m. *id.* then, thereupon (same as the preceding in this sense) (Shu ap. Shuowen). — n. *id.* Shuowen says: name of a plant (no text); loan for *id.* comfortable (Sün).

o—p. **d'əd* / *i-* / yi and **s'əd* / *si-* / s'i a shallow, preliminary grave (Yili).

510 a. **k'wəd* / *k'uqi-* / k'u ai (the Pek. reading ought to be k'u e i, but it is read k'u a i through confusion with 塊, with which it is cognate but not identical) clod of earth (Li). The Seal has 'pit' and 'earth'.

- b. **kəd* / *kăi-* / *k i e* come, reach to (Shī); limit (Shī); (limit =) moderate oneself (Shī). Gl. 521, 597.
- 511 a—g. *(*twəb* >) *twəd* / *tuăi-* / *t u e i* respond, in response (Shī); reply (Tso); correspond to, suitable (Shī); counterpart (Shī). b. is Yin bone (A 4: 36,4), c. is Yin (inscr. 8), d. is Yin (inscr. 14), e. is Chou I (inscr. 63), f. is Chou I (inscr. 86), g. is Chou II (inscr. 139).
- h. **twəd* / *tuăi-* / *t u e i* and **tīwəd* / *îwi-* / *c h u e i* front side of a carriage box (Chouli).
- i. **d'iwəd* / *d'wi-* / *c h u e i* cause resentment (Shī); dissatisfied (Tso).
- 512 a. **t'wəd* / *t'uăi-* / *t' u e i* retire, withdraw (Shī).
- 513 a. **dz'wəd* / *dz'uăi-* / *t s u e i* crime, offense (Shī). — b. variant of the preceding (Ch'uts'i).
- 514 a—c. **p'wəd* / *p'uăi-* / *p' e i* counterpart, be the equal or counterpart of (Shī); to be worthy of (Shī). Gl. 825. b. is Chou II (inscr. 180), c. is Chou III/IV (inscr. 319). The graph has 'wine vessel' to the left; the right part was probably originally a drawing of a kneeling person, see 714 below.
- 515 a—b. **kīəd* / *kjēi-* / *k i* Shuowen says: to belch (no text). b. is Chou III (inscr. 235, name). The graph is a short-form for c—f. below. — c—f. *id.* to complete a repast (Li); to complete, finish (Shu); exhaust (Tso); all, entirely (Shī); particle of perfect tense (Shī); since, after (Shī); loan for 517 e. (Li). Gl. 1410. d. is Yin bone (A 8: 10,3), e. is Yin (inscr. 28), f. is Chou I (inscr. 70). The graph shows a kneeling person and a food vessel (see 921 below).
- g. **kīəd* / *kjēi-* / *k i* Shuowen says: rich vegetation (no text); loan for **g'ied* / *g'ji-* / *k i* to come (Tso).
- h. **χīəd* / *χjēi-* / *h i* and **χīəd* / *χji-* / *h i* and *g'ied* / *g'ji-* / *k i* to plaster (Shu); collect (Shī); to rest (Shī). Gl. 102.
- i. **kəd* / *kăi-* / *k a i* and **χīəd* / *χjēi-* / *h i* to scour, wash, scrub (Chouli).
- j—k. **kəd* / *kăi-* / *k a i* strickle for grain measures, to strickle (Li); measure (Li); norm (Chuang); a kind of vessel (Chouli); loan for *id.* moved, feeling (Chuang). — l. *id.* throw water on, wash (Shī).
- m. **k'əd* / *k'ăi-* / *k' a i* sigh (Shī). — n. *id.* disappointed, sad (Li); sigh (Ch'uts'i).
- o. **g'ied* / *g'ji-* / *k i* arrive, attain (Shu); together with, and (Shu); loan for *id.* martial (Li). Gl. 1394.
- 516 a—b. **ngīəd* / *ngjēi-* / *y i* Shuowen says: enraged boar (no text). b. is Chou II (inscr. 180, name). — c. *id.* bold, resolute (Shu). — d. *id.* Xantoxylum (Li).
- 517 a—b. **k'īəd* / *k'jēi-* / *k' i* Shuowen says: cloudy vapours (no text); this is obviously the primary graph of c. below in this reading and sense. b. is Chou III (inscr. 234, sense of f. below 'to pray'). The graph is a drawing.
- c. **χīəd* / *χjēi-* / *h i* to present food (Tso ap. Shuowen); loan for **k'īəd* / *k'jēi-* / *k' i* (same as a. above) air (Lie); breath (Lunyü); vapour (Tso); temperament, disposition (Lunyü); vital principle (Li).
- d. **χīəd* / *χjēi-* / *h i* and **k'əd* / *k'ăi-* / *k' a i* sigh (Shī); **k'əd* / *k'ăi-* / *k' a i* angry (Tso); loan for k. (Li).
- e. **χīəd* / *χjēi-* / *h i* gift of animals (Lunyü) or grain (Kuoyü); animals (Tso).

576	𦉰	𦉱	𦉲	𦉳	577	气	𦉴	氣	𦉵	𦉶	𦉷	𦉸	𦉹	𦉺	𦉻	𦉼
	a	b	c	d		a	b	c	d	e	f	g	h	i	j	
迄	迄	迄	迄	迄	578	四	四	四	四	𦉽	𦉾	𦉿	𦊀	𦊁	𦊂	𦊃
	k	l	m	n		a	b	c	d	e	f	g				
𦊄	𦊅	𦊆	𦊇	𦊈	𦊉	𦊊	𦊋	𦊌	𦊍	𦊎	𦊏	𦊐	𦊑	𦊒	𦊓	𦊔
	b	c	d	e	f	g	h	i	j	k	l	m		a	b	c
521	𦊕	𦊖	𦊗	𦊘	𦊙	522	𦊚	523	𦊛	𦊜	𦊝	𦊞	𦊟	𦊠	𦊡	𦊢
	a	b	c	d		a		a	b	c	d	e	f	g		

f. **k'iat / k'iat / k'i* pray, beg, ask (Lunyü). This character is merely a modern modification of a. above, which was loaned for a **k'iat* 'to pray' already in archaic time, as in inscr. 234, see a. above.

g. **k'iat / k'iat / k'i* speak with difficulty, stutter (Kuan). — h. *id.* finish, cease (Shu); only (Shu); loan for k. (Shu). Gl. 1395, 2043, 2102.

i. **χiat / χiat / h i* to caper, sprightly (Chuang). — j. *id.* water drying up (Yi); loan for k. (Shī). Gl. 915. — k—l. *id.* come to (Shī). l. is Chou III/IV (inscr. 327).

m. **ngiat / ngiat / y i* and **χiat / χiat / h i* great, powerful (Shī). Gl. 848. — n. *id.* variant of the preceding (ap. Shuowen).

o. **g'wat / ywat / h u* and **g'iat / yiet / h i e* bite (Li).

p. **k'iad / k'ei / k i* cut (Chouli).

518 a—d. **s'iad / si- / s i* four (Shī). (The final dental has left traces far down in time: Tsiyün mentions a dialectal reading *s'iat* in Shensi). The oldest graph for this word was four horizontal strokes (e. g. Chou I, inscr. 65). But then another graph appeared: b. is Chou II/III (inscr. 261), c. is Chou III/IV (inscr. 295), d. is Chou (inscr. 373). — e. *id.* team of four horses (Shī); loan for a. above (Li). — f. *id.* ladle (Li). — g. *id.* drivel from the nose (Shī).

519 a—f. **liad / lji- / l i* sharp (Lunyü); profit, profitable, favourable (Shī); nourishment (Li); keen on profit, covet (Li); sharp-witted (Meng). a. is the current form, b. a variant given in Shuowen; both go back to archaic forms: c. is Yin bone (A 2: 18,2), d. is Yin bone (A 2: 3,1), e. is Chou II (inscr. 137), f. is Chou II (inscr. 193). a, c, e. have 'grain' and 'knife', b, d, f. have 'grain' and the archaic form for 勿 (物), see group 503 above.

g. **liar / liei / l i* and **liar / lji / l i* to plough (Lunyü, so acc. to some comm.; acc. to others: 'brindled'); a plough (Kuan).

h—i. **liar / lji / l i* pear tree, pear (Li); loan for *id.* to cut (Sün); loan for j. (Sün).

j. **liar / liei / l i* black and brown (sc. ox) (Kuots'ê). — k. *id.* numerous, all (Shī, Shu); black (Shu and Lü: Shī kün lan 6); old (Kuoyü). Gl. 430, 1372.

l. **liar / lji / l i* *tsi-li* *Tribulus terrestris* (Yi).

m. **liar / liei / l i* *Chenopodium* (Li).

520 a. **liad / lji- / l i* sound of dripping water (only Han time text ex.); loan for *id.* come (Shī); to direct, command (Li); to treat (sc. the people) (Lunyü). — b. *id.* go and inspect (Yi); control (Meng). — c. variant of the preceding.

524 巢	525 尉尉慰尉蔚製	526 豕豕豕遂待
a	a b c d e f g	a b c d e
隊墜	燧燧燧燧燧燧	527 彗彗彗慧譚
f g h i j k l m n o	a b c d e	
528 崇	529 類類	530 𡗗𡗗𡗗
a	a b	a b c
味魅寐	𡗗妹𡗗𡗗𡗗𡗗𡗗	531 未未未未未未
g h i j k l m n o p q	a b c d e f	
		532 戾悞淚
		a b c

521 a—b. **piəd* / *pji-* / *pi* give (Shī). b. is Chou II (inscr. 177). Gl. 1800, 1913. The graph shows two hands presenting something (a vessel or a basket?).

c. **b'iəd* / *b'ji-* / *pi* nose (Meng).

d. **p'iəd* / *p'iai-* / *p'i* and **p'iəd* / *p'iei-* / *p'i* to move, float (as a boat; as a pennon) (Shī); loan for **p'iəd* / *p'iei-* / *p'i* in great crowds, luxuriant (sc. rushes) (Shī).

522 a. **miəd* / *mji-* / *mei* a kind of demon (Chouli). Same word as 531 h. below.

523 a—b. **giwəd* / *jwgi-* / *wei* stomach (Li). b. is Chou III/IV (inscr. 312, sense of d. below). The graph (cf. e. below) has 'flesh' and a drawing of a stomach with contents. — e. *id.* younger sister (Kungyang). — d—e. *id.* say, tell, call (Shī). e. is Chou III/IV (inscr. 331). — f. *id.* porcupine (only Han time text ex.).

g. **k'iwəd* / *k'jwi-* / *k'uei* and **k'wəd* / *k'wāi-* / *k'u ai* sigh (Lunyü).

524 a. **giwəd* / *jwgi-* / *wei*, *h uei* (Pek. *h uei* is irregular). Shuowen says: porcupine (= 523 f. above, no text); loan for *id.* category, class (Yi).

525 a—b. **iwəd* / *jwgi-* / *wei* dominate, comptroller (Tso).

c. **iwəd* / *jwgi-* / *wei* and **iwt* / *iwt* / *yü* singe, repress (sc. sickness by strong medicine) (Hanfei).

d. **iwəd* / *jwgi-* / *wei* to comfort, soothe (Shī); be quiet (Shī). Gl. 704. — e. *id.* net (Li).

f. **iwəd* / *jwgi-* / *wei* and **iwt* / *iwt* / *yü* some kind of Artemisia (Shī); to screen (Shī); ample, rich (sc. beauty) (Yi). Gl. 363.

g. **iwəd* / *jwgi-* / *wei* to lay on (Tso).

526 a—c. **dziwəd* / *zwi-* / *suei* Shuowen says: to follow, agree with, thus taking it to be the primary graph of d. below (no text). b. is Chou I (inscr. 63, sense of g. below), c. is Chou I (inscr. 86, sense of g.). The graph reminds of the drawing of 豕. — d—e. *id.* advance (Yi), progress (Shī); achieve (Shī); completely (Li); continue, prolong (Shī); accompany, follow (Li); then, thereupon (Shī); suburban road and district (Shu); path between waters (Chouli); channel (Chouli); loan for j. (Shī); for o. (Ch'uts'i). Gl. 184, 190, 362, 1019. e. is pre-Han (inscr. 421, name).

f. **d'wəd* / *d'uqi-* / *tuei* troop (Tso); **d'iwəd* / *d'wi-* / *chuei* fall down (Chouli); throw down (Li); loan for m. path (Mu t'ien tsī chuan).

- g. **d'iwəd / d'wi- / chuei* fall (Lunyü); throw down (Shu).
h. **dziwəd / zwi- / suei* a kind of pear tree (Shī). — i. *id.* to drill fire (Lunyü); torch (Tso). — j. *id.* jade insignium carried at belt (Shī). — k. *id.* ear of grain (Shī). Gl. 871. — l. *id.* grave-clothes presented as gift (Tso). — m. *id.* underground tunnel (Tso); channel (Tso); defile (Tso); path (Shī); loan for *id.* turn round, revolve (Chuang); a section on a bell (Chouli); loan for g. (Sün), for o. (Chouli). Gl. 981. — n. *id.* plumes tied to a banner (Chouli).
o. **siwəd / swi- / suei* deep, distant (Ch'uts'i); long-drawn, long (Li).
527 a. **dziwəd / zwi- / suei* and **dziwad / ziwäi- / suei* broom (Li); comet (Tso). Modern readings huei and sao have no ancient foundation. The Seal shows a hand and two broom-like objects. — b. variant of a. broom (Chuang).
c. **xiwəd / xiwei- / huei* to chirp (as insects) (Shī); to jingle (as bells); resound (Shī); loan for *id.* small (Shī). Gl. 53.
d. **g'iwəd / yiwei- / huei* clever (Lunyü). — e. variant of the preceding (Kuoyü). The archaic initials in this group are problematic.
528 a. **siwəd / swi- / suei* evil forces, noxious influences (Tso).
529 a. **liwəd / ljiwi- / lei* class, category (Yi); (determine the category:) discriminate (Lunyü); (of the same category:) resemble, similar, equal (Tso); good (Shī); name of a sacrifice (Shī). Gl. 830, 845, 1256. The Seal has 'head', 'rice' and 'dog'.
b. **lwəd / luqi- / lei* knot on a thread, defect (Lao); perverse (Tso).
530 a—c. **p'iwəd / p'jwɛi- / fei* and **p'wət / p'uat / p'o* new light of the moon, 3rd day of the moon (Shu). b. is Chou II (inscr. 132, name), c. is Chou II (inscr. 187, name). The graph has 'moon' and 'come out'.
531 a—f. **mɪwəd / mɪwɛi- / wei* cyclical character (Tso); loan for *id.* not yet (Shī). b. is Yin bone (A 3: 6,1), c. is Yin bone (B shang 8: 14), d. is Yin bone (A 2: 9,3), e. is Yin (inscr. 20), f. is Chou I (inscr. 70). — g. *id.* taste (Yili).
h. **mɪəd / mji- / mei* a kind of demon (Tso); same word as 522 a. above. — i—j. *id.* sleep (Shī); lie down to sleep (Shī). j. is Yin bone (A 2: 5,2).
k—m. **mwəd / muqi- / mei* younger sister (Shī). l. is Yin bone (A 2: 40,7, mostly used in the sense of n. below), m. is Chou I (inscr. 65, sense of n.) — n—o. *id.* dusk, dark (Shī); blindly (Tso); (obscured =) bewildered (Shu); loan for q. (music) (Li). o. is Chou I/II (inscr. 204). — p. *id.* place name (Shī); name of a star, a faint light (Yi).
q. **mwəd / muqi- / mei* madder-dyed (sc. leather) (Shī) (Kuangyün reads *muât / m o*, taking the phonetic to be 未); loan for *id.* and **mwəd / mwäi- / ma i* a kind of music of the Eastern barbarians (Chouli).
532 a. **liəd / liei- / li* and *liət / liet / lie* to do violence (Sün); transgress, offense (Shī); guilt (Shu); disobedient (Tso); perverse (Lunyü); loan for **liəd / liei- / li* to come to (Shī); to settle (Shī); to dry (Li); la n g-li disorderly, thrown about (Meng). Gl. 582, 947, 1616. The Seal has 'door' and 'dog'.
b. **liəd / liei- / li* afflicted, grieved (Ch'uts'i).
c. **liwəd / ljiwi- / lei* tear (Ch'uts'i).
533 a—d. **g'iwəd / yiwei- / huei* a kind of cicada or cricket (Chuang, one version); loan for *id.* kind, good (Shī); affectionate (Tso); love (Shī); to favour (Shī); compliant, obedient (Shī); loan for *id.* a kind of lance (Shu). Gl. 1072, 1281. b. is Yin bone (A

533	惠				蠱	蕙	諫	總	總	534	蒯	蒯	535	棄	棄
	a	b	c	d	e	f	g	h	i		a	b		a	b
536	器			537	剿	538	季			季	悻	539	位	540	史
	a	b	c		a		a	b	c	d	e		a		a
貴	憤	潰	績	饋	匱	櫃	貫	簣	贛	饋	遺		債	贖	墳
	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
541	開	542	回	迴	迴	徊	洄	蛔							
		a	b	c	d	e	f								

2: 7,6, sense here uncertain), c. is Yin bone (A 3: 33,7, sense uncertain), d. is Chou I (inscr. 86). The graph is a drawing of the insect. — e. *id.* a kind of cicada or cricket (Chuang), same word as a. — f. *id.* a kind of Orchis (Ch'uts'i). — g. *id.* intelligent, clever (Kuoyü).

h. *dziwəd / zwi- / s u e i ear of grain (Shī).

i. *siwad / siwäi- / s u e i loose stuff (Li). We have here the same curious combination of phonetically not cognate initials as in group 527 above. The archaic initials are obscure.

534 a. *k'wəd / k'wäi- / k'u a i Ts'ieyün says: cut off (no text). — b. *id.* a kind of rush (Tso). The phonetic is corrupted in the modern character. In the Seal it is still intact.

535 a—b. *k'ied / k'ji- / k'i throw away, abandon (Shī). b. is Chou II (inscr. 147).

536 a—c. *k'ied / k'ji- / k'i vessel (Shu); instrument (Tso); article (Tso); capacity (Shu); talent (Lunyü). b. is Chou I (inscr. 91), c. is Chou I (inscr. 101). The graph has four 'mouths' and 'dog'.

537 a. *ngied / ngji- / y i cut the nose (as punishment) (Shu); destroy, annihilate (Shu). Gl. 1470. The Seal has 'nose' and 'knife'. The word is cognate to but not identical with 285 e.

538 a—d. *kiwed / kjwi- / k i (the Mand. *k i* is irregular; we should expect a *k u e i*) youngest (of brothers etc.), young (Shī); last of a series (Tso); small (Yili); thin (Kuan). b. is Yin bone (A 5: 40,5), c. is Yin (inscr. 50), d. is Chou I (inscr. 96). The graph has 'grain' and 'child'.

e. *g'iwəd / g'jwi- / k i agitated (Ch'uts'i); shaking movement (Shī). Gl. 191.

539 a. *giwed / jwi- / w e i place of rank (Shī); position as ruler (Tso). The Seal has 'man' and 'stand'.

540 a. *g'iwəd / g'jwi- / k u e i basket (Lunyü ap. Shuowen). Cf. i. below. The original graph must have been a drawing.

- b. **kiwəd / kjuəi-* / k u e i precious (Yi); dear, expensive (Tso); eminent (Tso).
 c. **kwəd / kuəi-* / k u e i disturbed, anxious (Ch'uts'i).
 d. **g'wəd / yuəi-* / h u e i break through the banks, flow out (sc. a river) (Kuoyü); scatter, be scattered (Tso); turbulent, violent (Shī); energetic (Shī); loan for 524 (class, group =) numerous (Shī). Gl. 101, 579. — e. *id.* variegated (Li).
 f. **xwəd / xuəi-* / h u e i wash the face (Li).
 g. **g'iwəd / g'jwi-* / k u e i box (Shu); loan for *id.* fail, defective, deficient (Shī). — h. variant of the preceding ('box') (Hanfei). — i. *id.* basket (Lunyü); loan for 510 a. above (Li).
 j. **g'iwəd / g'jwi-* / k u e i and **k'wəd / k'wäi-* / k' u a i basket (Lunyü).
 k. **g'iwəd / g'jwi-* / k u e i leather embroidery (Kuoyü). — l. *id.* present of food (Meng); meal (Yi); food (Shī).
 m—n. **g'iwəd / iwi-* / y i (Pek. y i is irregular, we should expect a w e i) leave, reject (Shī); leave over, remains (Shī); transmit (Tso); remiss (Shu); **g'iwəd / iwi-* / y i to present (Meng). Gl. 724, 996, 1589. n. is Chou II (inscr. 132).
 o. **xwəd / xwäi-* / h u a i natural, easy, gentle (Chuang); sometimes read **d'wər / d'uəi-* / t' u e i through confusion with 544 a.
 p. **ngwəd / ngwäi-* / w a i deaf (Kuoyü).
 q. **g'iwəd / iwi, iwi-* / w e i low wall (Chouli).

541 a. **k'ər / k'əi-* / k' a i to open (Shī); (open up for =) set free (Shu). Gl. 1907. The Seal shows two hands lifting a bar from a door.

542 a. **g'wər / yuəi-* / h u e i revolve (Shī); go round by (Tso); deviate, corrupt (Shī). The Seal shows a spiral. — b. variant of the preceding (Lie). — c. *id.* revolve, go everywhere (Lü). — d. *id.* go to and fro (Chuang). — e. *id.* go up against a stream (Shī). — f. *id.* intestinal worm (Kuanyin).

543 a—c. **twər / tuəi-* / t u e i Shuowen says: small mound, thus taking it to be the primary form of 堆 (no text). b. is Yin bone (A 4: 2,2, sense of 師), c. is Chou I (inscr. 54, sense of 師). The figure b—c. recurs in 157 officer, official, 559 master, 570 a bride going in ceremony to her new home, 196 g. reprove, 289 govern and thus seems to refer to some ceremonial object.

d—g. **tjwər / iwi-* / c h u e i pursue (Shī); overtake, catch up (Tso); to escort (Shī); recollect, retrospective (Shī); loan for **twər / tuəi-* / t u e i engrave, carve (Shī); knob of a bell (Meng); a heap, piled up (in m o u - t u e i name of a cap) (Yili). Gl. 807. e. is Yin bone (A 5: 26,7, rad. 77 inst. of 162), f. is Chou I (inscr. 63), g. is Chou I (inscr. 70).
 h. **d'iwər / d'wiə-* / c h u e i rope, suspend a rope (Tso). — i. *id.* swelling of the feet (Tso).

544 a. **d'wər / d'uəi-* / t' u e i collapse, fagged-out (Shī); soft (Yi). Gl. 13. — b. *id.* bald (Chouli). Radical is t' u 'bald' to the left, and a. above abbreviated phonetic. — b. *id.* collapse (Li); give way, obey, conform to (Li); destroying wind, tornado (Shī).

545 a. **hwər / luəi-* / l e i heaped stones (Ch'uts'i). The Seal has 'stone' tripled.

546 a. **mwər / muəi-* / m e i stem, branch, twig (Shī); a gag (Shī); board (Shī); a riding switch (Tso); the 'nipples' on bronze bells (Chouli); a 10th of a t s' u n inch (Chouli); Gl. 386, 1159. The Seal has 'wood' and 'baton'. — b. *id.* a kind of pearl (Hanfei). The phonetic is a. abbreviated.

543	自	𠂇	𠂇	追	𠂇	追	追	追	追	544	隕	隕	類	545	𠂇
	a	b	c	d	e	f	g	h	i		a	b	c		a
546	枚	玫		547	幾	𠂇	機	機	機	機	機	機	機	機	機
	a	b			a	b	c	d	e	f	g	h	i	j	k
548	豈	凱	愷	塏	鎧	闔	趙	趙	趙	趙	趙	549	希	悽	晞
	a	b	c	d	e	f	g	h	i	j			a	b	c
	𠂇	𠂇	𠂇	550	衣	𠂇	𠂇	𠂇	𠂇	依	哀	哀	哀	哀	哀
	e	f	g		a	b	c	d	e	f	g	h	i	j	

547 a—b. **k̥iər / k̥j̥i / k̥i* small (Shī); minutiae, first signs (Shu); near (Shī); imminent (Shī); nearly, almost (Tso); *s h u k̥i* possibly (Tso), it is to be hoped (Meng); occasion, time (Tso); examine (Li); **k̥iər / k̥j̥i / k̥i* few, several (Tso); a while (Shī); how many, quantity (Shī); loan for **g̊'iər / g̊'j̥i / k̊'i* border (on garment) (Li). Gl. 668, 1307, 1320, 1624. b. is Chou II (inscr. 185, name).

c. **k̥iər / k̥j̥i / k̥i* mechanism, clever device (Chuang); a spring, moving force (Li). — d. *id.* pearl that is not round (Shu); apparatus (Shu). — e. *id.* stones in river obstructing current (Meng).

f. **k̥iər / k̥j̥i / k̥i* auspicious (Lie); **k̥iər / k̥j̥i / k̥i* a stimulating drink after bath (Li).

g. **k̥iər / k̥j̥i / k̥i* the stem in an ear of grain (Lü). — h. *id.* louse (Hanfei).

i. **k̥iər / k̥j̥i / k̥i* vilify, blame, ridicule, criticize (Tso); examine, inspect (Meng). — j. *id.* bit, bridle (Ch'uts'i). — k. *id.* famine, esp. want of grain (Shī).

l. **g̊'iər / g̊'j̥i / k̊'i* royal domain (Shī); loan for *id.* the place inside the door, threshold (Shī).

548 a. **k̊'iər / k̊'j̥i / k̊'i* how (Shī); **k̊'ər / k̊'äi / k̊'a i* joyous, happy (Shī). Gl. 265. This latter reading is etym. the same word as b. and c. below, and since the graph (cf. h. below) seems to be a drawing of some kind of drum (cf. 50), it is probably the primary form of **k̊'ər* 'triumphal music'.

b. **k̊'ər / k̊'äi / k̊'a i* pleasant (Shī). — c. *id.* triumphal music (Chouli); triumphal (Tso); happy (Shī); complacent (Tso). — d. *id.* high and dry (sc. place) (Tso).

e. **k̊'ər / k̊'äi / k̊'äi / k̊'a i* coat of mail (Kuan).

f. **k̊'ər / k̊'äi / k̊'äi / k̊'a i* to open (Kuan).

g—h. **g̊'ər / g̊'äi / h a i* (Yüp'ien; not recorded in Ts'ieyün or Kuangyün, so the reading is unsafe) to run (Yüp'ien, no text ex.). h. is Chou II (inscr. 202, name).

i. **ng̊'iər / ng̊'j̥i / y i* ant (Ch'uts'i).

j. **k̊'ier / k̊'i / k̊'i* to long for (Tso).

549 a. **χ̊iər / χ̊j̥i / h i* thin (sc. hair, feathers) (Shu); rare, few (Lunyü); pause, cease (Lunyü). — b. *id.* grief (Kungyang). — c. *id.* first light of the sun (Shī); to dry (Shī). — d. *id.* to sob, moan (Ch'uts'i).

e—f. **χ̊iər / χ̊j̥i / χ̊j̥i / h i* swine (Chuang).

g. **χ̊iər / χ̊j̥i / h i* look for, hope for (Lü).

- 550 a—e. **iar* / *jɛi* / y i garment, clothes (Shī); **iar* / *jɛi-* / y i to wear (Shī); loan for f. lean upon, accord with (Shu); for 448 a. Yin (Shu, one version). Gl. 1625, 1627; b. is Yin bone (A 3:27,7, name), c. is Yin bone (B hia 34:1, name), c. is Chou I (inscr. 65), d. is Chou I (inscr. 58, sense here uncertain). The graph is a drawing (sleeves and skirts).
- f. **iar* / *jɛi* / y i lean upon (Shī); depend on (Shī); accord with (Shī); firmly settled (Shī); loan for *id.* luxuriant, ample, grand (Shī); **iar* / *jɛi:* / y i metaphor (Li); loan for g. below (Yili); for 449 a. suffering (Shu). Gl. 837, 902, 1830.
- g. **iar* / *jɛi:* / y i a screen ornated with axes (Shu).
- h—i. **ar* / *ai* / a i to pity (Shī); sad (Shī); alas (Shī); wail (Tso); hateful, ugly (Chuang). i. is Chou I (inscr. 58).
- j. **iar* / *jɛi:* / y i sobs at end of lamentation (Li).
- 551 a—c. **dīar* / i / y i barbarian (esp. tribes to the East of ancient China) (Shī); loan for *id.* level, even (Shī); equal (Li); just (Meng); ordinary (Tso); simple (Li); peaceful (Shī); be at rest (Shu); pacify (Shī); easy (Shī); pleased (Shī); extend, expose, display (Li); rule, law (Shu ap. Meng, same word as 1237 c.); custom, institution (Shī); hurt (Yi); kill, destroy (Tso); to squat (Lunyü). Gl. 41, 401, 519, 824, 1819. b. is Yin bone (M 150), c. is Chou I/II (inscr. 209). The graph has either (b.) 'man' and 'arrow', or (c. and i. below) 'arrow' with something wound round the shaft. — d. *id.* set out, spread out (Yili). — e. *id.* sister-in-law (Shī).
- f. **dīar* / i / y i and **tīar* / *t'iei-* / t'i mucus from the nose (Li).
- g. **dīar* / i / y i injure, to wound (Kungyang). — h—i. *id.* precipitous (Ts'ieyün, no text ex.). i. is Yin bone (O 1225, name). — j. *id.* name of a tree (Shī).
- k. **dīar* / *d'iei* / t'i sprout, shoot (Shī); a kind of spurious grain (Meng); **dīar* / i / y i to mow (Chouli).
- 552 a—e. **tīar* / *tɕi:* / c h ī fine-tasting (sc. food, wine) (Shī); fine, beautiful, excellent (Shī); (flavour): content, meaning, basic idea (Yi). b. is Yin bone (A 4: 35,7), sense here uncertain, c. is Yin bone (B hia 1: 4, sense uncertain), d. is Chou I (inscr. 103, name), e. is Chou III (inscr. 228). The graph has 'man' and 'mouth'. — f. *id.* finger (Tso); toe (Tso); to point, indicate (Shī); aim (Shu); loan for l. effectuate (Shī, Shu). Gl. 820, 1498.
- g. **tīar* / *tɕi* / c h ī fat, grease (Shī).
- h. **g'ier* / *g'ji* / k'i pickled fish (Yili).
- i—j. **k'iar* / *k'iei:* / k'i bow down (the head) to the ground (Chouli). j. is Chou I (inscr. 58).
- k. **ngiar* / *ngiei-* / y i come to (Mo).
- l. **g'ier* / *g'ji* / k'i old (Shī); loan for *id.* severe, violent (Tso); for **tīar* / *tɕi:* / c h ī to bring about, to settle (Shī); for p. (Tso). Gl. 820.
- m. **g'ier* / *g'ji* / k'i dorsal fin of a fish (Li). — n. variant of the preceding (Yili).
- o. *kīar* / *kiei* / k i cultivate (field); calculate (Li); consult, inquire (Shu); examine (Shu); accord with, agree with (Li); loan for *id.* reach to (Chuang); a kind of lance (Kuoyü); for i. (Shī).
- p. **dīar* / *zi-* / s h ī enjoy (Shī).
- q. **īar* / *si* / s h ī a plant (some kind of Achillea? Ptarmica sibirica?) the stalks of which were used in divination (Shī).

553 a—g. **d'iar* / *dzi-* / s h ī sign, signify, show (Shī); inform (Tso). Loan for h. (Li), for 祇 (Chouli). b. is Yin bone (A 1:1,1), c. is Yin bone (A 2:5,3), d. is Yin bone (A 3:

551	夷	𡗗	𡗘	𡗙	𡗚	𡗛	𡗜	𡗝	𡗞	𡗟	𡗠	552	𡗡	𡗢	𡗣	
	a	b	c	d	e	f	g	h	i	j	k		a	b	c	
	𡗤	𡗥	指	脂	𡗨	𡗩	𡗪	𡗫	𡗬	𡗭	𡗮	𡗯	𡗰	𡗱	𡗲	553 示
	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	a
	𡗴	𡗵	𡗶	𡗷	𡗸	𡗹	𡗺	𡗻	554 𡗼	𡗽	𡗾	𡗿	𡘀	𡘁	𡘂	𡘃
	b	c	d	e	f	g	h	i		a	b	c	d	e	f	g
	𡘄	𡘅	𡘆	555 𡘇	𡘈	𡘉	𡘊	𡘋	𡘌	𡘍	𡘎	𡘏	𡘐	𡘑	𡘒	𡘓
	h	i	j		a	b	c	d	e	f	g	h	i	j	k	l
	𡘔	𡘕	556 𡘖	557 𡘗	𡘘	𡘙	558 𡘚	𡘛	𡘜							
	m	n		a		b		a	b	c						

22,7), e. is extracted from the archaic graph for 𡗗 (Yin, inscr. 22), f. is extracted from another archaic form for the same word (Chou I, inscr. 65), g. is extracted from yet another form for the same word (Chou II, inscr. 132). The graph possibly designs the stalks used in divination, laid out in different patterns? Cf. the character 175 a. above, 'calculate', which has our a. here doubled.

- h. **d̥iər / ʒiː, ʒi- / s h i* look, see, regard (Shī); cause to see, show (Shī); equal to (Meng); proclaim (Tso).
i. **g'ier / g'ji / k'i* place name (Tso); loan for *id.* great, large (Shī); numerous (Shī). Gl. 39.

554 a. **tsiər / tsiː / t s i* Shouwen says: to stop (no text). — b—c. *id.* elder sister (Shī). — d—e. *id.* a high number, million (Shī). e. is Chou II (inscr. 132).

f. **tsiər / tʃiː / t s i* bed mat (Tso). — g. *id.* slice of dried meat with bone in it (Yi). h—i. **dz'ier / dz'iː / s h i* Diospyros, persimmon (Li).

j. **tsiər / tsei / t s i* to pickle (Chuang). The character has two phonetics, see 555 k. below.

Ts'ieyün places b—d. in rime 旨, which gives Arch. **iər*, confirmed by Shī rimes. For a, f—i. it gives rime 止, which would mean Arch. **iəg*. This is probably due to confusion with 市 963 (*d̥iəg*), the Seal form of which is very similar to that of our 554 a.

555 a—b. **ts'ier / ts'i- / t s i* to arrange in order (Tso); order, sequel (Tso); next in order, second (Shu); take a position, to halt, to lodge (Tso); lodging place, hut (Tso); place, position (Tso); loan for *id.* haste, hurry (Lunyü). b. is Chou III (inscr. 219, name). — c. *id.* well arranged, convenient (Shī); to second, assist (Shī). Gl. 468. — d. *id.* expose (textiles) on market (Chouli).

e. **tsiər / tsi / t s i* consult (Shī), to sigh (Shu); oh! (Shu); alas (Shī); enclitic particle on interrogatives (Shu). Gl. 1230.

f. **tsiər / tsi- / t s i* unrestrained, license (Meng).

g. **tsiər / tsi / t s i* sacrificial grain (Tso); **dz'ier / dz'iei- / t s i* a kind of liquor (Li); loan for j. below (Lie).

- h. **tsiər* / *tsi* / *tsi* property, means of living (Shī); provisions, materials (Tso); avail oneself of, take, use (Li); receive (Li); possess, rely on (Meng); furnish, give (Kuots'ê); loan for e. sigh (Li). Gl. 930.
 i. **dz'ər* / *dz'i* / *ts'i* to thatch (a roof) (Shī); Tribulus terrestris (Shī); to pile up (Shī). Gl. 691. — j. *id.* rice or millet cake (Chouli).
 k. **tsiər* / *tsiei* / *tsi* to pickle (Chuang).
 l. **tsiər* / *tsi* / *tsi* consult, plan (Tso).
 m. *dz'ər* / *dz'i* / *ts'i* provisions, store of grain (Shī ap. Shuowen). — n. *id.* a great number of plants (Ch'uts'i).

556 a. **dz'ər* / *zi* / *si* rhinoceros (Shī).

557 a. **siər* / *si* / *si* egoistic (Hanfei ap. Shuowen). — b. *id.* private (Shī); egoistic (Li); brother-in-law (Shī).

558 a—c. **siər* / *si* / *si* die, death (Shī). b. is Yin bone (A 5: 41,3), c. is Chou I (inscr. 65).

559 a—e. **siər* / *si* / *shi* multitude (Shī); all (Shu); army (Shī); population of a district, a district (Shu); capital (Shī); chief, director (Shu); court assessor (Shu); master (Shī); matron (Shī); take as master, imitate (Meng); take as norm (Shu); Gl. 1244, 1305, 1318, 1335, 2056. b. is Yin bone (A 2: 17,6), c. is Yin (inscr. 19), d. is Yin (inscr. 32), e. is Chou I (inscr. 70). The left element is the same as in 157, 543, 570, 196, 289.

560 a—d. **siər* / *si* / *shi* arrow (Shī); loan for *id.* set forth, display (Shī); to marshal (Shī); to swear (Shī); make a solemn declaration (Shī, Shu); dung (Chuang). Gl. 783, 1043, 1409. b. is Yin bone (A 4: 51,3), c. is Yin (inscr. 39), d. is Chou I (inscr. 88).

The graph is a drawing.

e—h. **d'ər* / *d'i* / *chi* pheasant (Shī); loan for *id.* a measure of length (Tso). f. is Yin bone (A 7: 24,1), g. is Yin bone (A 2: 11,6), h. is Chou III/IV (inscr. 325). In g. there is a wrapping round the arrow, see 夷 551 a. above.

i—j. **siən* / *siēn* / *shen* base of tooth (Li); loan for *id.* how much more, *a fortiori* (Shī).

k—l. **siwən* / *siuēn* / *shun* to blink, wink (Kungyang). l. is Yin bone (I 47: 8, sense here uncertain).

m. **t'ər* / *t'iei* / *t'i* and **d'ər* / *d'i* / *chi* and **dz'ər* / *zi* / *si* clear off weeds (Li).

561 a—b. **siər* / *si* / *shi* corpse (Tso); lie as a corpse (Lunyü); the «corpse», i. e. the representative of the dead at a sacrifice (Shī); set forth (Shī); to preside (Tso); sit motionless (Shī); expose a corpse (Tso); to array (an army) in formation (Tso). Gl. 43, 488. b. is Chou I (inscr. 54, sense of 夷). The archaic graph is practically identical with that of 人. — c. *id.* corpse (Chouli).

d. **siər* / *si* / *shi* dung (Chuang); **xiər* / *xi* / *hi* to groan (Shī) (Shuowen has Rad. 30 inst. of 119).

e. **siər* / *si* / *shi* name of a bird (Shī).

562 a. **liər* / *li* / *li* sandal (Chuang); to tread (Shī); path (Shī); loan for *id.* dignity (Shī).

563 a. **niər* / *ni* / *ni* near, close (Shī-tsī); **niər* / *niei* / *ni* to stop, obstruct (Meng).

b. **niər* / *ni* / *ni* ashamed (Meng).

c. **niər* / *ni*; *ni* / *ni* (Shiwen has several more readings) a stopper for carriages (Yi).

559	師	𠂔	𠂔	𠂔	𠂔	560	矢	𠂔	𠂔	𠂔	𠂔	雉	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e		a	b	c	d	e	f	g	h	i	j
𠂔	𠂔	𠂔	𠂔	561	尸	𠂔	𠂔	𠂔	𠂔	𠂔	562	履	563	尼	𠂔	𠂔
j	k	l	m		a	b	c	d	e		a		a	b	c	
𠂔	𠂔	𠂔	564	二	二	二	二	𠂔	𠂔	貳	貳	𠂔	𠂔	565	𠂔	
d	e	f		a	b	c	d	e	f	g	h	i	j		a	
𠂔	566	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
b		a	b	c	d	e	f	g	h	i	j	k	l	m	n	
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
o	p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'	
𠂔	𠂔	𠂔	𠂔													
f'	g'	h'														

d. **niər / niei / ni* mud, mire (Shu); **niər / niei- / ni* impeded, obstructed (Lunyü); **niər / niei- / ni* moistened by dew (Shī); luxuriant (Shī). Gl. 880.

e. **niər / niḡ- / ni* flutter (as a flag) (Ch'uts'i); *yi-ni* luxuriant (Shī, Lu version). Gl. 188, 880.

f. **niət / niēt / ni* close-standing, familiar, intimate (Tso); familiarity (Shu); (closest relative:) dead father (Shu); (close-sticking:) glue (Chouli). Gl. 1492.

564 a—d. **niər / ní- / er* two (Shī). b. is Yin bone (A 1: 16,5), c. is Yin (inscr. 12), d. is Chou I (inscr. 65). The graph is a symbol. — e—f. variant of the preceding. f. is Chou II (inscr. 132). — g—h. *id.* double (Shī); repeat (Lunyü); in two minds, doubtful (Shī); double-hearted, divided in allegiance (Shī); second, assistant (Li); to be a peer of (Tso). Gl. 181. h. is Chou II (inscr. 150). — i. *id.* a sour date-tree (Meng). j. **niər / ní- / ni* fat, slippery (Ch'uts'i).

565 a. **piər / pji- / pi* ladle, spoon (Shī); head of arrow (Tso). The original graph must have been a drawing. — b. variant of the preceding: spoon (Yili).

566 a—f. **piər / pji- / pji- / pi* (primary form of n. below, hence the reading) deceased mother (inscr. 12 and 461, inscr. Yin bone A 1: 36,2 etc.). b. is Yin bone (A 1: 36,2), c. is Yin bone (A 1: 38,4), d. is Yin (inscr. 12), e. is pre-Han (inscr. 461), f. is Chou III/IV (inscr. 301, enlarged by rad. 113). The archaic form is practically identical with that of 人, though mostly turned to the right.

g—h. **piər / pji- / pi* compare (Shī); equal, similar (Li); **piər / pji- / pi* and **b'ər / b'ji- / pi* combine, unite (Shī); assemble (Shī); go together with (Shī); follow (Lunyü); concordant (Shī); partisan, be a partisan (Lunyü); aid (Yi); on behalf of (Meng); accord with (Li); several together, successive (Li); come to (Shu); when (Kuoyü); close, dense, tight (Shī); back end of an arrow (Chouli); loan for **b'ər / b'ji- / pi* k a o - p'i tigerskin

- (Tso); *shī* - *p'i* (probably transcr. of a foreign word) dress-hook (Kuots'è); loan for *k.* below (Chouli). Gl. 831, 1467. *h.* is Chou II (inscr. 143, name — if this is not 从 = 從).
i—j. **b'ian* / *b'ien*: / *p'i* *n* and **b'iar* / *b'ji*: / *p'i* female of animals (Shī). *j.* is Yin bone (F 4: 2; in the oracle inscriptions there is often rad. 123 or rad. 152 inst. of rad. 93).
Mand. *p'i* *n* is irregular, we should expect a *p i n*.
k. **p'iar* / *p'ji*: / *p'i* and **p'iār* / *p'jiē*: / *p'i* prepare (Tso); all, complete (Tso); regulate (Kuoyü).
l. **p'iar* / *p'ji*: / *p'i* and **p'iār* / *p'jiē*: / *p'i* and **p'iar* / *p'ji*: / *p'i* sore on the head (Chouli). — *m.* variant of 565 *a—b.* 'spoon' above (Li).
n—o. **p'iar* / *p'ji*: / *p'i* and **p'iār* / *p'jiē*: / *p'i* and **p'iar* / *p'ji*: / *p'i* deceased mother (Shī). *o.* is Chou III/IV (inscr. 308).
p. **p'iar* / *p'ji*: / *p'i* cover (Chouli); protect (Tso).
q. **p'iar* / *p'ji*: / *p'i* unripe grain, chaff (Tso); petty (Chuang). — *r.* variant of the preceding (Chuang).
s. **p'iar* / *p'ji*: / *p'i* and **b'iar* / *b'ji*: / *p'i* to be separated (Shī); **b'iar* / *b'ji* / *p'i* ugly (Huainan).
t. **p'iar* / *p'ji*: / *p'i* inferior silk stuff (Chou shu ap. comm. on Hou Han shu); **p'iar* / *p'ji* / *p'i* and **p'iār* / *p'jiē*: / *p'i* and **p'iar* / *p'iei*: / *p'i* error (Li); **b'iar* / *b'jiē*: / *p'i* and **b'iar* / *b'ji*: / *p'i* braid (Shī); silk band in border, border (Li). Gl. 143.
u. **b'iar* / *b'ji*: / *p'i* to make ample, strengthen (Shī); to support, aid (Chuang); boastful (Shī). Gl. 517, 929.
v—x. **b'iar* / *b'ji*: / *p'i* a kind of vessel (inscr. 367). *x.* is Chou (inscr. 367).
y. **b'iar* / *b'ji*: / *p'i* terraces one above the other, as a stair (only Han time text ex.), cf. *c'*. below.
z. **b'iar* / *b'ji*: / *p'i* a kind of herb (no pre-Han text ex.); **p'iar* / *p'ji*, *p'ji*: / *p'i* to cover (Chuang).
a'. **p'iar* / *p'iei*: / *p'i* to beat, slap (Tso); **b'iat* / *b'iet*: / *p'ie* to knock against (Chuang).
b'. **b'iar* / *b'iei*: / *p'i* fence, railing (Chouli). — *c'.* *id.* palace staircase (Kuots'è).
d'. **p'iār* / *p'jiē*: / *p'i* to blame, speak bad of (Chuang).
e'. **b'iar* / *b'ji*: / *p'i* Shuowen says: navel, thus taking it to be the primary form of *f.* below in this sense (no text).
f—g'. **b'iar* / *b'ji*: / *p'i* ox's stomach (Chuang); loan for *id.* abundant, large, to enlarge (Shī); **b'iar* / *b'iei*: / *p'i* navel (only Han time text examples).
h'. **b'iar* / *b'ji*: / *p'i* a wild animal, possibly some kind of panther or leopard (Shī). Gl. 1034.
567 a—c. **m'iar* / *m'ji*: / *m e i* eyebrow (Shī); loan for 585 **m'iwār* / *m'wēi*: / *w e i* vigorous (sc. old age) (Shī). Gl. 374. (Cf. 446 and 585). *b.* is Yin bone (B hia 25: 7, sense here uncertain), *c.* is Chou I (inscr. 54, sense of *g.* below). The graph is a drawing.
d—e. **m'iar* / *m'ji*: / *m e i* love, lovable (Shī); flatter, curry favour with (Lunyü). *e.* is Yin bone (A 6: 28,6, name).
f. **m'iar* / *m'ji*: / *m e i* lintel of door or window (Yili); front beam (Li). — **g—h.** *id.* margin of a stream (Shī). *h.* is Yin bone (B shang 14: 9).
568 a—c. **m'iar* / *m'ji*: / *m e i* beautiful, fine (Shī). *b.* is Yin bone (A 2: 18,2), *c.* is pre-Han (inscr. 450, name). The graph shows a man (317) with a head adornment in the form of ram's horns (cf. 732).
569 a—c. **k'iwār* / *k'wēi*: / *k u e i* spirit, ghost, demon (Shī). *b.* is Yin bone (A 4: 18,3), *c.* is Chou IV (inscr. 287, enlarged by rad. 113). The graph is a drawing.
d. **kwār* / *kuāi*: / *k u e i* great (Sün); remarkable, extraordinary (Chouli). — *e.* *id.* a kind of precious stone (Shī).

567	眉	𪔐	𪔑	媚	𪔒	媚	𪔓	𪔔	568	美	𪔕	𪔖	569	鬼	𪔗
	a	b	c	d	e	f	g	h		a	b	c		a	b
	𪔕	𪔖	𪔗	𪔘	𪔙	𪔚	𪔛	𪔜		𪔝	𪔞	𪔟	𪔠	𪔡	𪔢
	c	d	e	f	g	h	i	j		k	l	m	n	o	p
	𪔣	570	𪔤	𪔥	𪔦	𪔧	𪔨	𪔩	571	𪔪	𪔫	𪔬	𪔭	𪔮	𪔯
	s		a	b	c	d	e	f		a	b	c	d	e	f
	𪔰	𪔱	𪔲	𪔳	𪔴	𪔵	𪔶	𪔷	𪔸	𪔹	𪔺	𪔻	𪔼	𪔽	𪔾
	g	h	i	j	k	l	m	n	o	p	q	r	s		

- f. **k'wər / k'uəi / k'u ei* spoon (only Han time text examples); (spoon-shaped, used as spoon:) a kind of mussel or oyster (Yili); loan for *id.* great (Sün); principal, chief (Li); mound (Kuoyü).
- g. **k'wər / k'uəi-* / *k'u ei* and **k'wər / k'wäi-* / *k'u ai* clod (Tso); lump, piece (Chuang); loan for *id.* alone (Ch'uts'i); for d. (Kuliang). Cf. 510 a.
- h. **g'wər / yuəi-* / *h uei* sick, deformed (sc. tree) (Shi ap. Shuowen). Gl. 13, 599.
- i. **g'wər / yuəi / h uei* and **g'wər / ywäi / h u ai* Sophora (Tso).
- j. **ngwər / nguəi, nguəi-* / *wei* high and rocky (Shi).
- k. **ngiwar / ngjwəi, ngjwəi-* / *wei* high (Chouli).
- l—m. **kiwer / kjwi-* / *kuei* ashamed (Shi). m. is Chou IV (inscr. 287). — n—p. variant of the preceding (Sün). o. is Chou II/III (inscr. 265, name), p. is Chou II/III (inscr. 272, name).
- q. **kiwer / kjwi, kjwi-* / *kuei* and **g'wər / yuəi-* / *h uei* chrysalis of the silkworm (Hanfei).
- r. **g'iwer / g'jwi-* / *kuei* to present (Meng).
- s. **ngiwar / ngjwəi / wei* high, majestic (Lunyü).

570 a—f. **kiwar / kjwəi / kuei* return (Shi); go to (Shi); to bring to (Shi); go as a bride to the new home (Shi). b. is Yin bone (A 4: 6,8), c. is Yin bone (B shang 30: 5), d. is Chou I (inscr. 54), e. is Chou I (inscr. 57), f. is Chou II (inscr. 172). The left part of the graph recurs in 157, 543, 559 above.

g. **k'iwer / k'jwi, k'jwi-* / *k'u ei* isolated, alone (as a lone peak) (Chuang).

571 a—c. **giwar / jwəi / wei* Shuo wen says: go in opposite directions, thus taking it to be the primary form of d. below (no text); loan for *id.* dressed hides, leather (Tso). b. is Yin bone (E 77: 4, sense of 342 a. above), c. is Chou (inscr. 334, name). The graph shows two feet walking in opposite directions on either side of a circle (wall?); was it the primary graph for g.? — d—e. *id.* go against, disobey (Shi); oppose (Tso); go away, leave (Shi); deviate from (Li); err, fault (Tso); perverse (Shu). Gl. 1190, 1235, 1862. e. is pre-Han (inscr. 447).

f. **giwar / jwəi-* / *wei* extraordinary, great (Chuang).

g. **giwar / jwəi / wei* surround, encircle (Li); circumscription (Shi). — h—i. *id.* toilet bag for carrying perfumes (Ch'uts'i); front part of a skirt (Kuoyü). i. is Chou II (inscr. 159).

- j. **giwər* / *jwɛi* / w e i blaze, bright (Shī). — k. *id.* remarkable (Chuang).
 l. **iār* / *iɛ* / y i beautiful (Kuots'è).
 m. **giwər* / *jwɛi* - / w e i woof (Tso); weave (Chuang); **giwər* / *jwɛi* / w e i bind (Ta Tai li).
 n. **giwər* / *jwɛi* / w e i reed, rush (Shī).
 o. **giwər* / *jwɛi* / w e i small gate in the interior of the palace or mansion (Li); gate (Tso).
 p. **giwər* / *jwɛi* / w e i right, correct (Tso). — q. *id.* brilliant (sc. flowers) (Shī).
 r. **xiwər* / *xjwɛi* / h u e i queen's ritual robe (Li); knee covers (Mu t'ien tsī chuan).
 s. **xiwər* / *xjwɛi* - / h u e i avoid, taboo (Tso).

572 a. **xiwər* / *xjwɛi* / h u e i snake-brood (Shī); loan for *id.* sound of thunder (Shī); loan for **xwər* / *xuəi* / h u e i and **xwər* / *xwāi* / h u a i exhausted, weary (Shī). Gl. 13, 505.

573 a—c. **iwər* / *jwɛi* - / w e i fear (Shī). b. is Yin bone (F 1: 2), c. is Chou I (inscr. 65). The graph shows a demon (see 569 a—c. above) holding an object, the interpretation of which is uncertain.

- d. **iwər* / *jwɛi* / w e i and **wər* / *uəi* / w e i sinuous, contorted mountain (Chuang).
 e. **wər* / *uəi* / w e i to fondle (Lie). — f. *id.* glowing coals in brazier (Kuots'è).
 g. **wər* / *uəi* / w e i many, much (Kuan).
 h. **wər* / *uəi* / w e i a bend, a nook (Tso).

574 a—c. **iwər* / *jwɛi* / w e i terrifying (Shī); terrified (Shī); to overawe (Shu); majesty, dignity (Shī); to fear, loathe (Shī). Gl. 1000, 1878. b. is Chou II (inscr. 174), c. is Chou II (inscr. 146). The graph has 'woman' and some kind of weapon, cf. 1257 i. below.
 d. **wər* / *wāi* / w a i cliffy, high (Ch'uts'i).

575 a—d. **tiwər* / *tswi* / c h u e i a kind of dove (Shī, one version ap. Shīwen); loan for d'. below (Chuang). b. is Yin bone (A 1: 46,2, sense of i. below, particle), c. is Yin (inscr. 10, sense of i.), d. is Chou I (inscr. 57, sense of i.). The graph is a drawing. — e—f. *id.* name of a bird (Shī). — g. *id.* awl (Tso). — h. *id.* horse of mixed grey and white colour (Shī).

- i—l. **diwər* / *iwi* / w e i only (Shī); a particle (Yi); **diwər* / *iwi* / w e i say yes (Tso); loan for **ts'iwər* / *ts'wi* / t s' u e i go out and in, run to and fro (= e'. below) (Shī). Gl. 260. j. is Yin bone (A 5: 39,8), k. is Yin (inscr. 25), l. is Chou I (inscr. 54).
 m. **diwər* / *iwi* / w e i (Anc. Chin. *iwi* is irregular, we should expect a *iwi* curtain (Shī).
 n. **diwər* / *iwi* / w e i think (Shī); namely, it is (copula) (Shu); only (Meng), cf. i. above. — o—p. *id.* to tie, bind together (Shī); guiding rope of a net (Tso); guiding principle, rule (Kuan); loan for *id.* but, only (Sün); a particle (Shī); to be (Shī). Gl. 516, 968. p. is Chou II (inscr. 157, enlarged by rad. 29).
 q. **diwər* / *iwi* - / w e i and **liwər* / *ljiwi* / l e i and ? / *iəu* - / y u a kind of monkey-like animal (Chouli).
 r. **d'iwər* / *d'wi* / c h' u e i hammer, to hammer (Kuots'è). — s—t. *id.* Shuowen says: protruding forehead (no text); in the famous inscr. 180 it is a verb, but the sense is difficult to define. t. is Chou II (inscr. 180).
 u. **d'iwər* / *zwi* / s h u e i who (Shī). Gl. 341.
 v—x. **siwər* / *swi* / s u e i Shuowen says: a kind of lizard (no text); loan for *id.* although (Shī). x. is Chou III (inscr. 229).
 y. **d'iar* / *d'i* - / c h i young (Meng).
 z. **twər* / *tuəi* / t u e i mound (Ch'uts'i); loan for *id.* throw away (Kuots'è).

572	𡵓	573	畏	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	574	威	𡵓	𡵓	𡵓																	
	a		a		b		c		d		e		f		g		h		a		b		c		d						
575	隹	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓																		
	a		b		c		d		e		f		g		h		i		j		k		l		m		n		o		
𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓																		
	p		q		r		s		t		u		v		x		y		z		a'		b'		c'		d'		e'		f'
𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓																		
	g'		h'		i'		j'		k'		l'		a		b		c														

- a'. *t'wər / t'uŋi / t'u ei and *t'iwər / ts'wi / ch'u ei push (Tso); push away (Shī); extend (Meng); compute (Kuan); change, succeed (Yi).
b'—c'. *d'wər / d'uŋi: / t u ei Shuowen says: high, precipitous (no text). c. is Yin bone (O 1034, name).
d'. *dz'wər / dz'uŋi / ts'u ei high, rocky (Shī).
e'—f'. *ts'iwər / ts'wi: / ts'u ei move, run (only Han time text ex.); place name (Tso). f. is pre-Han (inscr. 454, name).
g'. *diwər / iwi: / w ei (this is the reading given by Shīwen after Tsī-lin, and certainly the correct one, as shown by the composition of the character; but in the scholastic literature the fan-ts'ie spelling character 水 *swi* has been corrupted into the similar 小 *siäu*, and so the word is now generally read *ya o*, which is obviously wrong) note of the female pheasant (Shī).
h'. *diwər / iwi: / w ei gadfly (Kuoyü).
i'. *t'wər / t'uŋi / t'u ei and *t'iwər / ts'wi / ch'u ei Leonurus (Shī).
j'. *ts'wər / ts'uŋi / ts'u ei urge, repress (Shī ap. Shuowen). Gl. 113.
k'. *ts'wər / ts'uŋi: / ts'u ei deep (Shī). Gl. 118.
l'. *dz'wər / dz'uŋi / ts'u ei to break (Kuoyü); repress (Shī); draw back (Yi; acc. to some: to grieve); cut fodder (Shī). Gl. 113, 696.

576 a—c. *s'iwər / s'wi: / sh u ei water (Shī). b. is Yin bone (A 4: 13,5), c. is Chou II (inscr. 169). The graph is a drawing of running water.

- 577 a—c. *liwər / l'wi: / lei (Tsiyün, and cf. d. below), *lwər / luŋi / lei (Ts'ieyün) small entrenchment or raised path between fields, primary form of d. below (Ts'ieyün says: the interstice between fields). Shuowen gives this as the archaic graph for n. below 'thunder', but this is obviously a loan application, since the fields and paths are clearly drawn. b. is Chou I (inscr. 56, name), c. is Chou III (inscr. 234, name).
d. *liwər / l'wi: / lei entrenchments (Tso); loan for r. (Sün). — e. *id.* creepers, lianas (Kuan).
f. *liwər / l'wi / lei to wind around, be attached to (Shī); bind, in bonds (Tso); string (Chuang); continuous (Li); loan for *id.* despondent, exhausted (Li).
g. *liwər / l'wi: / lei a creeping plant (Shī). — h—i. *id.* eulogy (Lunyü ap. Shuowen).
j. *lwər / luŋi, luŋi: / lei damage, exhaust (Huainan); wooden image (Lie).
k. *lwər / luŋi: / lei small cave, hole (Chuang).

577	𪛗	𪛘	𪛙	𪛚	𪛛	𪛜	𪛝	𪛞	𪛟	𪛠	𪛡	𪛢	𪛣	𪛤	𪛥
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
	𪛦	𪛧	𪛨	𪛩	𪛪	578	𪛫	𪛬	579	𪛭	𪛮	𪛯	𪛰	𪛱	𪛲
	p	q	r	s	t		a	b		a	b	c	d	e	f
	𪛳	𪛴	𪛵	𪛶	𪛷	𪛸	𪛹	𪛺	𪛻	𪛼	𪛽	𪛾	𪛿	𪜀	𪜁
	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v
580	𪜂	581	𪜃	𪜄	𪜅	582	𪜆	583	𪜇	𪜈	𪜉	𪜊	𪜋	𪜌	𪜍
	a		a	b	c		a		a	b	c	d	e		

l—m. **lwər* / *luqi* / *lei* vase, jar (Shī). m. is Chou (inscr. 360, rad. 167 instead of 121).

— n—o. *id.* thunder (Shī). o. is an abbreviated form of n.

p. **liwər* / *ljwi* / *lei* and **lwər* / *luqi* / *lei* exhausted, despondent, tired (Lao).

q. **lwār* / *luā* / *lo* basket (Meng).

r. **liwər* / *ljwi* / *lei* bind (Meng), abbreviation (cf. o.) of f. above; string (Chuang); loan for **liwār* / *ljwig* / *lei* augment, accumulate (Kuliang); for **liwār* / *ljwig* / *lei* embarrass, implicate (Tso); for **lwār* / *luā* / *lo* naked (Li).

s. **liwər* / *ljwi* / *lei* rope, bonds (Lunyü).

t. **lwār* / *luā* / *lo* mule (Lü).

578 a. **liwər* / *ljwi* / *lei* and **lwər* / *luqi* / *lei* plough stem, a plough (Meng).

b. **liwər* / *ljwi* / *lei* eulogy (Lunyü); prayer (Lunyü), cf. 577 h. above.

579 a—b. **piwər* / *pjwɛi* / *fei* it is not (Shī); not (Shī); without (Tso); (not so:) wrong (Yi); loan for g. (Sün). b. is Chou II (inscr. 132). Possibly this was an original drawing for 580 (homophonous: **piwər*) 'to fly', showing two wings.

c. **piwər* / *pjwɛi* / *fei* square basket (Meng); loan for *id.* not (Shī); loan for i. (Shī); for k. (Li); for 分 (**piwən*) (Chouli). Gl. 151, 357.

d. **piwər* / *pjwɛi* / *fei* wooden door, door-leaf (Tso).

e. **piwər* / *pjwɛi* / *fei* lath for keeping a bow from warping, a support (Sün); strengthen, assist, help (Shu); loan for c. 'not' (Shu). Gl. 1609, 1900. — f. *id.* round basket (Shu).

g. **piwər* / *pjwɛi*, *pjwɛi* / *fei* slander (Chuang).

h. **p'iwər* / *pj'wɛi* / *fei* painful effort (Lunyü).

i. **piwər* / *pj'wɛi* / *fei* ornate (Shī), elegant (Li). Gl. 151, 616.

j. **piwər* / *pj'wɛi* / *fei* heavy snow-fall (Shī). — k. *id.* to run without stopping (sc. horses) (Shī); **piwər* / *pjwɛi* / *fei* outer horse of a team (Tso, only as N. Pr.).

l. **piwər* / *pj'wɛi* / *fei* name of a plant (radish?) (Shī); of little value, insignificant (Li); frugal (Lunyü); **p'iwər* / *pj'wɛi* / *fei* fragrant (Ch'uts'i); **b'iwər* / *b'jwɛi* / *fei* straw-sandal (Li).

m. **b'iwər* / *b'jwɛi* / *fei* cut the feet (Shu). — n. *id.* hidden, obscure (Li). — o. *id.* straw sandal (Tso), cf. l. above. — p. *id.* kingfisher (Ch'uts'i).

q. **b'iwər* / *b'jwɛi* / *fei* calf of leg (Yi); keep between the legs (Shī); (to leg it =) to follow on foot (Shī); loan for *id.* weaken, decay (Shī); Gl. 432, 637.

- r. **b'iwər / b'jwɛi- / fei* and **piwər / pjwɛi- / fei* an evil-smelling insect which damages crops (Tso); loan for 580 (Mo).
 s. **b'iwər / b'jwɛi-; b'jwɛi- / fei* conceal (Ch'uts'i).
 t. **b'wər / b'uŋi / p'ei* go to and fro (Chuang).
 u. **piər / pji / p'ei* grieve, sad (Shī).
 v. **b'er / b'äi / p'ai* dwarf (Sün). — x. *id.* push (Li); push away (Chuang); to dam up (Meng).

580 a. **piwər / pjwɛi / fei* to fly (Shī).

581 a—e. **p'iwər / p'jwɛi / fei* and **p'wər / p'uŋi- / p'ei* consort, wife (Tso); match, opponent (Tso). b. is Yin bone (A 4: 24,1), c. is Chou IV (inscr. 284). The graph has 'woman' and 'child in womb', see 967 below.

582 a. **b'iwər / b'jwɛi / fei* fat (Shī).

583 a—b. **miwər / mjwɛi- / wei* tail (Shī); copulate (Shu), loan for c. (Shī). Gl. 106. b. is extracted from the archaic graph for 596 b. (Chou, inscr. 359). The graph is a drawing of a tail at the back-side of a man. — c. *id.* fine, nice (Shī, Han version ap. Shiwen). Gl. 344. — d. *id.* flowing water (Shī, Han version ap. Shiwen). Gl. 119.
 e. **χmiwər / χjwɛi- / h uei* burn (Shī ap. Shuowen). Gl. 36.

584 a—c. **miwər / mjwɛi / wei* Shuowen says: minute, small, thus taking it to be the primary form of d. below (no text). b. is Chou II (inscr. 147, name), Chou II/III (inscr. 278, name). — d—e. *id.* minute, small (Shī), reduced (Shī); hide (Tso); hidden, obscure, mysterious (Yi); (eliminating:) it is not that . . . (Shī), but for (Shī). Gl. 608. e. is Chou III/IV (inscr. 328). — f. *id.* an edible plant (Shī). — g. variant of 美 (Chouli).
 h. **χmiwər / χjwɛi / h uei* rope (Yi); loan for *id.* good, admirable (Shī); a flag (Li); signalize, display (Shu). Gl. 1247.

585 a. **miwər / mjwɛi- / wei* vigorous (Shī); make efforts (Li); **mwən / muən / mən* river-gorge (Shī). Gl. 752. Possibly this character is a violent corruption of the archaic forms of 𪔐, group 446 above, and perhaps we have to read, in the inscriptions there quoted, 𪔐 壽 **miwər d'iōg / wei shou* 'vigorous old age', analogous to the 眉 壽 of the classics. Cf. groups 446 and 567.

586 a. **kiər / kiei / ki* hair-pin (Shī). The Seal has 'bamboo' and a drawing of two hair-pins.

587 a. **kiər / kiei, kiei- / ki* to divine by tortoise-shell (Shu ap. Shuowen). The Seal has 'mouth' and 'divination'.

588 a—b. **k'iar / k'iei- / k'i* (primary form of c. below, hence the reading) to open (Shu ap. Yü-p'ien). b. is Yin bone (A 5: 21,3, sense here uncertain). The graph has 'door' and (mouth =) 'opening'. — c—g. *id.* to open (Shī); begin, lead the way (Shī); enlarge (Shī); uncover (Lunyü); enlighten (Shu); instruct (Shu); loan for *id.* kneel (Shī); horse with white forefoot (Tso). Gl. 1695. d. is Yin bone (B hia 12: 4), e. is Yin bone (A 1: 43,5), f. is Chou II (inscr. 146), g. is Chou III/IV (inscr. 318).

h—i. **k'iar / k'iei- / k'i* and ? / *k'ieng- / k'i'ng* joint (in body) (Chuang). i. is Chou I/II (inscr. 213, name).

584	𠂔	𠂔	𠂔	微	微	薇	微	微	585	𠂔	586	𠂔	587	𠂔	588	
	a	b	c	d	e	f	g	h		a		a		a		
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	589	𠂔	𠂔	𠂔	𠂔	
	a	b	c	d	e	f	g	h	i	j	k		a	b	c	d
𠂔	𠂔	𠂔	𠂔	590	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	e	f	g		a	b	c	d	e	f	g	h	i	j	k	l
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	m	n	o	p	q	r	s									

j—k. **k'iar* / *k'iei*: / *k'i* rain ceasing, clearing sky (inscr. Yin bone A 6: 9,1). k. is Yin bone (A 6: 9,1).

589 a. **iär* / *'iei*- / *y i* a quiver (Kuoyü ap. Shuowen). The graph has 'box' and 'arrow'.
— b—d. *id.* a particle (inscr. 324). c. is Chou I (inscr. 97, name), d. is Chou III/IV (inscr. 324). Cognate to 604 a. below.

e. **iär* / *'iei* / *y i* brown (Chouli, one version); loan for b. (Tso).

f. **iär* / *iei*, *iei*- / *y i* screen, shade, cover (Kuoyü). Gl. 822.

g. **iär* / *'iei* / *y i* some kind of goose (Shī); phoenix (Ch'uts'i); loan for e. (Chouli).

590 a—b. **tär* / *tiei*: / *t i* root, foundation, base (Shī); loan for **tär* / *tiei* / *t i* Western tribes (Shī); name of a constellation (Li). Gl. 515. b. is Chou III/IV (inscr. 324).

c. **tär* / *tiei*: / *t i* bottom (Lie); stop, obstruct (Tso); **tär* / *tši*: / *ch i* come to (Shī); regulate (Tso); loan for o. to smoothe (Shu); variant of n. settle (Shī). Gl. 820.

d. **tär* / *tiei*, *tiei*-, *tiei*- / *t i* root, base (Lao).

e. **tär* / *tiei* / *t i* to lower (Chuang).

f. **tär* / *tiei*: / *t i* ornate bow (Meng). — g. *id.* push away (Ta Tai li).

h. **tär* / *tiei* / *t i* ram (Shī).

i. **tär* / *tiei*: / *t i* lodge (Ch'uts'i); loan for *id.* a kind of screen (Chouli); for d. (Chouli).

j. **d'iar* / *d'iei* / *t'i* and **tär* / *tiei*: / *t i* scold (Mo).

k. **tär* / *t'i* / *ch i* hard and horny skin (on hands and feet) (Chuang).

l. **d'iar* / *d'i* / *ch'i* islet (Shī); sometimes wrongly used for 867 d. (Tso, certain editions), Gl. 682 a. — m. *id.* ant egg (Li).

n. **tär* / *tši*: / *ch i* whetstone (Shanhaiking); loan for *id.* come to (Ch'uts'i); bring about (Tso), settle (Shu). Gl. 820, 1252. Cf. 552 l. — o. *id.* whetstone (Shī); regulate (Kuoyü).

p. **tär* / *tši* / *ch i* to reverence (Shī); often erroneously confused with 祇 867 i. 'only'. Gl. 1383, 1934.

q—r. **d'iar* / *zi*-, *zi*- / *sh i* to see (Chouli). The form r, though common, is really erroneous, for the phonetic 氏 belongs to the archaic -g class.

s. **t'iar* / *t'i* / *ch'i* ch'i-hiu owl (Shī); ch'i-yao a bird of unknown species (Shī; later comm. take this also to mean 'owl', but that goes against the earliest comm.). For this Phonetic with Rad. 104 see Gr. 867 below.

弟	弟	第	梯	梯	第	鵝	睇	梯	涕	豐	592
a	d	e	f	g	i	j	k	l	m	n	
妻	弟	淒	萋	縷	隄	鰲	棲	齊	齊	𪔐	𪔑
a	b	c	q	h	j	k	l	a	a	b	c
𪔓	𪔕	濟	濟	濟	濟	擠	濟	𪔗	𪔘	齊	齊
d	f	i	j	k	m	n	o	p	q	r	s
齊	齎	儕	儻								
t	u	z	a'								

- 591 a—c. *d'iar / d'iei- / t'i younger brother (Shī); junior (Meng); loan for id. pleased (Shī); *d'iar / d'iei- / ti respectful towards elder brothers, fraternal (Meng). b. is Chou I (inscr. 58), c. is Chou II/III (inscr. 278).
- d. *d'iar / d'iei-, d'iei- / ti younger secondary wife (Shī).
- e. *d'iar / d'iei- / ti order, sequel (Tso).
- f. *d'iar / d'iei- / t'i (the Pek. aspirate is irregular) respectful towards elder brothers, fraternal (Meng); loan for a. pleased (Shī, certain versions). Gl. 265.
- g. *d'iar / d'iei / t'i a shoot, sprout (Yi); a kind of panic grass (Chuang). — h. id. thick silk (Lie). — i. id. spurious grain (Chuang, one version ap. Shiwen). — j. id. cormorant (Shī).
- k. *d'iar / d'iei- / ti and *t'iar / t'iei / t'i look at from the side, look askance, glance at (Li).
- l. *t'iar / t'iei / t'i wooden steps, staircase (Kuoyü); slippery (Ch'uts'i).
- m. *t'iar / t'iei-, t'iei- / t'i weep, tears (Shī).
- n. *d'iat / d'iet / chī order, series, arrange (Shu ap. Shuowen).
- 592 a—d. *ts'iar / ts'iei / ts'i consort, wife (Shī); *ts'iar / ts'iei- / ts'i give for wife (Shu). b. is Yin bone (D 3), c. is pre-Han (inscr. 458). d. is pre-Han (inscr. 448). The upper part in the character c. is 齊 (593). But this is not simply phonetic, for 齊 dz'iar 'equal' and 妻 ts'iar 'consort' are cognate words, the consort being the one wife who is socially the equal (the «mate») of the husband. The element at the top (in b., c. and d. and k. below), which recurs in *dz'iar 'equal' in next group, is a drawing of the hair-pins characteristic of the married woman.
- e. *ts'iar / ts'iei / ts'i sad, grieved (Li). — f. id. cold, chilly (Shī); dense, luxuriant (Shī). — g—h. id. ample, rich, luxuriant (foliage), dense (Shī). Gl. 616, 1106. h. is Chou III/IV (inscr. 327; this is really a combination of f. and g. which both mean 'dense'). — i. variant of the preceding (Shī ap. Shuowen).
- j—k. *tsiar / tsiei, tsiei- / tsi (variant of 593 r. below, hence the reading, Tsiyün) ascend (inscr. 325). k. is Chou III/IV (inscr. 325).
- l. *sior / siei / si bird's nest (Shī); to roost, to rest (Shī); couch (Meng). Gl. 335, 452, 1066.
- 593 a—e. *dz'iar / dz'iei / ts'i uniform, equal, be equal with (Shī); of equal length (Shī); regulate (Yi), determine (Shu); quick-witted (Shī); respectful (Li); loan for

- *tsiər / tsi / t s i* hemmed lower edge of garment (Lunyü); for f. (Tso); for h. (Chouli), for l. (Li), for p. (Li), for t. (Li), for v. (Shī), for y. reverent (Shī). Gl. 44, 583, 669, 1191. b. is Yin bone (A 2: 15,3, name), c. is Chou II (inscr. 182, name), d. is Chou III (inscr. 220, name), e. is Chou IV (inscr. 285, name). The graph is a drawing of the hair-pins of the married woman 妻, the 'equal', the 'match' of the husband, see group 592 a—d. above.
- f. **dz'iar / dz'iei / t s i* navel (Tso). — g. *id.* tree-grub (Shī).
- h. **dz'iar / dz'iei- / t s i* to cut (Chu Ch'u wen); **tsiär / tsiē / t s i* (cut in halves:) bond, deed, consisting of two halves (Chouli).
- i. **dz'iar / dz'iei- / t s i* to carry a vessel to the lips (Shu).
- j. **dz'iar / dz'iei, dz'iei- / t s i* angry (Shī).
- k. **dz'iar / dz'iei, dz'iei-, dz'iei- / t s i* disease (Li).
- l. **dz'iar / dz'iei: / t s i* Capsella bursa pastoris (Shī); loan for 555 i. (Shī ap. Shuowen).
- m. **dz'iar / dz'iei- / t s i* and **tsiər / tsiē- / t s i* sheaf, bundle (Shī).
- n. **tsiər / tsiē, tsiē-, tsiē- / t s i* push (Tso).
- o. **tsiər / tsiē- / t s i* to ford, cross a stream (Shī); (to help over:) to help, save (Shu); to benefit (Tso); contribute to (Tso); achieve (Tso); increase (Tso); to stop, cease (Shī); **tsiər / tsiē: / t s i* fine-looking, beautiful (Shī); dignified (Shī); numerous (Shī); loan for n. above (Kuoyü). Gl. 146, 263, 1123.
- p—q. **tsiər / tsiē, tsiē- / t s i* ascend (Shī); steep (Shī); raise, promote (Tso). q. is Chou III (inscr. 234, rad. 162 inst. of 157). — r. *id.* ascend (Shu); rising vapours, rainbow (Shī); overthrow, collapse (Shu). Gl. 1498.
- s. **tsiər / tsiē- / t s i* clearing sky (Shu).
- t. **tsiər / tsiē / t s i* pickled food (Li, one version ap. Shīwen).
- u. **tsiər / tsiē / t s i* and **tsiər / tsi / t s i* property, means (Chouli); furnish, give, bestow (Yili); loan for *id.* to sigh (Yi); loan for f. above (Lie), for h. (Chouli).
- v—x. **tsiər / tsi / t s i* sacrificial grain (Chouli). x. is Chou III (inscr. Mengwei, sū 7).
- y. **tser / tsāi / c h a i* purify oneself, purified (Yi).
- z—a'. **dz'er / dz'āi / c h a i* class, category, equals (Tso). a'. is Chou (inscr. 395).
- 594 a—e. **siər / siei / s i* West (Shī). b. is Yin bone (A 1: 48,5), c. is Yin bone (A 4: 6,1), d. is Yin (inscr. 27), e. is Chou I (inscr. 108). The graph is possibly the primary form of f. below, being a drawing of a bird's nest. — f. *id.* to roost (Shī, one version, s. a. 592 l.); keep still (Lunyü). Gl. 335.
- g—h. **siər / siei: / s i* and **siən / sien: / s i e n* wash (Tso); washed clean, pure (Shī), same w. as 478 j.; loan for *id.* respectful (Li); frightened (Chuang); **ser / sāi: / s h a i* sprinkle, cleanse (Shī); Gl. 123. h. is Yin bone (K 109, name).
- i. **siən / šiēn: / s h e n* smile (Lunyü).
- 595 a—c. **siər / siei / s i* Shuowen says: to tarry (no text). b. is Yin bone (A 2: 23,1, sense here uncertain), c. is Chou I (inscr. 78, name).
- d—f. **d'iar / d'i / c h i* to tarry (inscr. 145), same word as 596 d. below. e. is Chou I (inscr. 80, name), e. is Chou II (inscr. 145).
- g. **d'iar / d'i- / c h i* to sow late (Shī); young grain (Shī), young, childish (Shī). — h—i. *id.* to sew, embroider (inscr. 180). i. is Chou II (inscr. 180).
- 596 a—b. **siər / siei / s i* rhinoceros (Tso); loan for *id.* melon seeds (Shī). b. is Chou (inscr. 359, name). The graph has 'ox' and 'tail'.
- c. **d'iar / d'i / c h i* raised path from the gate to the hall of a palace (Hanfei).
- d. **d'iar / d'i / c h i* to tarry (Shī); walk slowly (Shī); slow, long, (Shī); **d'iar / d'i- / c h i* wait (Sün). Gl. 335, 401, 435. — e. variant of 595 g. above (Chuang).

594	西	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	595	犀	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i		a	b	c	d	e	
𠂔	𠂔	𠂔	𠂔	596	犀	𠂔	𠂔	𠂔	𠂔	597	豐	𠂔	𠂔	𠂔	𠂔	𠂔
f	g	h	i		a	b	c	d	e		a	b	c	d	e	
𠂔	𠂔	𠂔	𠂔	598	米	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
f	g	h	i		a	b	c	d	e	f	g	h	i	j	k	
𠂔	𠂔	599	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
l	m		a	b	c	d	e	f	g	h						

597 a—c. *liar / liei: / li ritual vase (inscr. 392). b. is Yin bone (An-yang fa k'ue pao kao 4, p. 666, sense here uncertain), c. is Chou (inscr. 392). The graph is a drawing of a vase containing some object of uncertain interpretation. — d. *id.* propriety (Shī); ceremony, rite (Shī), ritual (Shī). — e—g. *id.* spirits which have fermented only over night, new sweet spirits (Shī). f. is Chou II (inscr. 176), g. is Chou II (inscr. 193). — h. *id.* name of a fish (tench? mullet?) (Shī).

i. *t'liar / t'iei: / t'i body (Tso); limb (Shī); embody (Yi); form, shape (Shī); category, class (Li); indication in divination (Shī). Gl. 179.

598 a—c. *miar / miei: / mi rice (Tso). b. is Yin bone (B shang 25: 7), c. is Chou (inscr. 394). The graph is a drawing. — d. *id.* get something in the eye, troubled sight (Chuang).

e. *miar / miei / mi go astray (Shī); delude (Shu).

f—g. *mīar / mji / mi a kind of deer (Tso); loan for 567 g. margin of a river (Shī); for 567 a. eyebrow (Sün); for m. below (Ch'uts'i). g. is Chou III/IV (inscr. 325).

h. *mīār / mjiē: / mi achieve (Shu). Gl. 1600. — i—j. *id.* variant of the preceding (inscr. 286). j. is Chou IV (inscr. 286).

k—l. *mīār / mjiē / mi extensively (Shī; same word as 359 m.). Gl. 1201.

m. *mīar / mji / mi a fragrant plant (Kuan).

599 a. *ker / k'āi / kie all (Shī); always, everywhere (Tso); in accord (Shī); complete, plentiful (Shī). Gl. 440. — b. *id.* (a Pek. alt. reading hie is irregular) together (Shī); plentiful (Shī); numerous (Shī); Gl. 440. — c. *id.* in unison (Shī); cold (Shī). Gl. 7. — d. *id.* steps, stairs (Shī).

e. *k'er / k'āi: / k'ie model (Li).

f. *g'er / γāi / hie and *ker / k'āi / kie cold (Shī). Gl. 234, 656.

g. *g'er / γāi / hie (one of the Ts'ieyün mss. has γai, but its placing in rime shows that this is a slip) in harmony (Shu).

h. *ket / kāt / kia wooden box, beaten to mark time in music (Li), cf. 504. Gl. 1340.

600 a—b. *g'wer / γwāi / hui bosom, to cherish (inscr. 58). b. is Chou I (inscr. 58). — c. *id.* breast, bosom (Tso); carry on the breast (Lunyü); embrace (Shu); keep in the bosom (Tso); to cherish in the mind, think of (Shī); be anxious about (Shī); to comfort (Shī); to love, yearn (Shī). Gl. 405, 771, 1156, 2087.

600	襄	脩	懷	壤	壤	601	淮	𣶒	𣶒	匯	602	几	几	机	肌
	a	b	c	d	e		a	b	c	d		a	b	c	d
飢	飢	603	冀	冀	驥	604	伊	𣶒	𣶒	伊	605	癸	𣶒	𣶒	𣶒
e	f		a	b	c		a	b	c	d		a	b	c	d
揆	戮	葵	驥	驥	𣶒	606	甘	𣶒	𣶒	磨	磨	磨	磨	𣶒	𣶒
e	f	g	h	i	j	k		a	b	c	d	e	f	g	h
𣶒	𣶒	𣶒	𣶒	𣶒	607	敢	𣶒	𣶒	𣶒	𣶒	𣶒	𣶒	𣶒	𣶒	𣶒
i	j	k	l			a	b	c	d	e	f	g	h	i	j
𣶒	𣶒	608	銜												
l	m		a												

d. *g'wer / ɣwǎi- / h u a i and *kwer / kwǎi- / k u a i and *g'wər / ɣuǎi- / h u e i destroy (Tso); ruin, be ruined (Shī). Gl. 599.

e. *kwər / kuǎi / k u e i remarkable (Chuang).

601 a—c. *g'wer / ɣwǎi- / h u a i name of a river (Shī). b. is Yin bone (A 2: 16,3), c. is Chou I (inscr. 84). The graph has 'water' and 'bird'.

d. *g'wər / ɣuǎi- / h u e i Shuowen says: vessel (no text); loan for *id.* name of a marsh (Shu).

602 a—b. *k'ier / kji- / k i stool, small table (Shī); k i-k i stud-adorned (Shī). b. is extracted from the archaic graph for 處 (Chou II, inscr. 132). The graph is a drawing. — c. *id.* small table (Li), stool (Tso).

d. *k'ier / kji / k i flesh (Li). — e. variant of the preceding (Lie). — f. *id.* famine (Shu); be hungry (Shī).

603 a—b. *k'ier / kji- / k i hope (Tso); place name (Tso). 異 (-g class) is not phonetic, for our word rimes in the -r class in Ch'uts'i. — c. *id.* fine horse (Lunyü).

604 a—c. *i'ier / i / y i this (Shī); a particle (Shī); N. Pr. (Meng); y i-w e i sow bug (Shī). Gl. 859. b. is Yin bone (I 9:2, name), c. is Chou II (inscr. 144, name). The graph has 'man' and 'govern'. — d. *id.* forced laugh (Ch'uts'i).

605 a—d. *k'iwər / kji- / k u e i cyclical character (Tso). b. is Yin bone (A 3: 19,1), c. is Yin (inscr. 2), d. is Chou I (inscr. 70).

e. *g'iwər / g'ji- / k' u e i to measure, examine, estimate (Shī); dispose, manage (Shu); rule (Meng). The Pek. aspirate is irregular. Gl. 1248.

f. *g'iwər / g'ji- / k' u e i a kind of lance (Shu). Gl. 1995. — g. *id.* an edible plant, probably a Malva (Shī); loan for e. estimate (Shī). — h. *id.* sturdy (Shī). — i—j.

*k'iwər / k'ji- / k' u e i diverging, extraordinary (Yi). j. is Chou II (inscr. 175, name). k. *k'iwət / k'ji- / k' u e (to shut up:) finish, end (Li); to be at rest (Shī); empty (Chuang).

606 a—b. **kâm* / *kâm* / k a n sweet (Shī). b. is Yin bone (A 1: 52,5, name). The graph has 'mouth' with something in it. — c. *id.* cook, prepare (food) (Sün). — d—f. *id.* harmony, loyalty (inscr. 54). e. is Yin (inscr. 10), f. is Chou I (inscr. 54).

g. **g'âm* / *g'âm* / h a n elated through wine, tipsy (Shu).

h. **g'iam* / *g'iam* / k'ien pinch (Kuots'ê). — i. *id.* pinched together (Chuang). — j. *id.* wooden gag (Kungyang).

k. **kam* / *kâm*- / k a n purple (Lunyü).

l. **g'iam* / *g'iam* k'ien gag (Sün).

607 a—c. **kâm* / *kâm*: / k a n dare (Shī). b. is Chou I (inscr. 58), c. is Chou I (inscr. 63).

d. **k'âm* / *k'âm*- / k'a n place name (Tso); loan for *χām* / *χām*: / hien and **χam* / *χam*: / hien and **χām* / *χām*: / h a n roaring, enraged (sc. tiger) (Shī). Gl. 1050.

e. *k'âm* / *k'âm*- / k'a n to watch (Meng).

f—g. **k'âm* / *k'âm*: / k'a n and **ngiam* / *ngiam* / y i n and **t'âm* / *t'âm*: / t'a n Shuowen says: precipitous (no text). g. is Chou II (inscr. 157, sense of m.).

h—j. **ngiām* / *ngiām* / y e n stern, majestic, grave (Shī); severe, strictly (Shu); respect, reverent (Shī); urgent (Meng). i. is Chou II (inscr. 146), j. is Chou II (inscr. 184).

k. **ngiām* / *ngiām*: / y e n dignified (Shī).

l. **ngam* / *ngam* / y e n rocky, lofty (Shī); precipitous, dangerous (Tso); cavern in rocks (Ch'uts'ī).

m. **χiam* / *χiām*: / hien hien-yün name of a Northern tribe (Shī).

608 a. **g'am* / *gam* / hien a bit (Chuang); carry in the mouth, carry (Shī). The Seal has 'metal' and 'walk'.

609 a—b. **klam* / *kam*, *kam*- / k i e n see, look at (Shī); inspect (Shī); observe (Kuoyü); superintend (Tso); *klam* / *kam*- / k i e n to mirror (Shu). Gl. 763. b. is Chou II (inscr. 164). The graph has 'man', 'eye' and 'vessel' = to look at oneself, to mirror oneself in a bowl with water.

c. **klam* / *kam*- / k i e n to mirror (Shī); mirror (Tso); **g'am* / *gam*- / h a n big bowl, basin (Chouli). Gl. 1735.

d. **klam* / *kam* / k i e n a kind of whetstone (Kuots'ê).

e. **g'lam* / *gam*: / hien hard soil (Kuan). — f. variant of the preceding (Chouli).

g. **g'lam* / *gam*: / hien and **g'lâm* / *g'lâm*: / h a n railing (Ch'uts'ī); cage (Chuang); loan for *id.* rumble of carriages (Shī); straight-jetted (sc. water) (Shī).

h. **glâm* / *lâm*- / l a n excess, licentious (Lunyü ap. Shuowen).

i. **glâm* / *lâm*: / l a n pick, take (Ch'uts'ī).

j. **glâm* / *lâm*- / l a n overflow (Meng); go to excess (Shī); err (Tso); put something into water (Kuoyü); juicy (Li); loan for **glâm* / *lâm*: / l a n join, unite (Li); **g'lâm* / *g'lâm*- / h a n bath tub (Chuang), cf. c. above; loan for c. mirror (Lü).

k. **glâm* / *lâm* / l a n indigo (Shī); loan for *id.* tattered (Tso).

l. **glâm* / *lâm*: / l a n see (Kuots'ê).

m. **χlâm* / *χâm*: / h a n shout (Kuots'ê).

n. *? / *iam* / y e n salt (Shu); loan for 1247 a. (Li).

o. **glâm* / *lâm*: / l a n take (Chuang).

610 a. **sam* / *šam* / š h a n to mow (Shī); sickle (Kuoyü). The Seal has 'grass, herbs' and 'baton, beat'.

611 a. **tsām* / *tsām*: / c h a n cut off, cut down (Shī). The Seal has 'axe' and 'carriage'.

b. **sam* / *šam* / š h a n cut off (Li).

609	監	𦣻	鑑	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	藍	覽	𦣻	鹽	攬
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
610	𦣻	611	斬	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	612	𦣻	𦣻	𦣻	𦣻
	a		a	b	c	d	e	f	g	h		a	b	c	d
𦣻	613	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	𦣻	614
e		a	b	c	d	e	f	g	h	i	j	k	l	m	
奄	掩	淹	閭	𦣻	615	𦣻	𦣻	𦣻	𦣻						
a	b	c	d	e		a	b	c	d						

- c. *dz'âm / dz'âm / ts'an ashamed (Tso).
 d. *dz'âm / dz'âm- / chan (Pek. chan is irregular, we should expect a tsan) rash (Shu); suddenly, in a moment (Tso). Gl. 1469. — e. variant of the preceding (Lie).
 f. *tsiam / tsiam / chien moisten (Shi); dip down into (Shu); imbue, influence (Shu); *dz'iam / dz'iam: / tsien (drop-wise:) gradually, increasingly (Yi); advance (Shu); *dz'am / dz'am / ch'an high and craggy (Shi). Gl. 1393, 1469, 1546.
 g. *ts'iam / ts'iam- / ts'ien moat (Tso); dig out (Chuang).
 h. *dz'iam / dz'iam: / tsien entwine (Shu ap. Shuowen).

- 612 a. *dz'âm / dz'âm / ch'an and *dz'am / dz'am / ch'an crafty (Shi). Gl. 604.
 b. *dz'âm / dz'âm / ch'an Magnolia (Lie).
 c. *dz'am / dz'am / ch'an and *dz'âm / dz'âm: / ch'an uneven, unequal, disorder (Tso); *ts'am / ts'am- / ch'an and *dz'âm / dz'âm- / ch'an mixed, disparate (Li).
 d. *dz'âm / dz'âm / ch'an and *dz'am / dz'am / ch'an and *dz'am / dz'am- / ch'an slander (Tso).
 e. *dz'am / dz'am, dz'am- / ch'an, chan sharp (Mo).

- 613 a. *k'siam? / ts'iam / ts'ien all (Shu).
 b. *k'siam? / ts'iam, ts'iam: / ts'ien and *gsiam? / siam / sien insincere, ingratiating, glib-tongued (Shu). The readings, however, are doubtful; possibly b. is merely a variant of f. in the sense 'ingratiating', see Gl. 1428. — c. variant of the preceding (Shu ap. Shuowen).
 d. *kliam / kiäm: / kien and *kliäm / kïvm: / kien a measure, a control (Sün); accumulate (Meng).
 e. *gliam / g'iam: / kien restrict, frugal (Tso); restricted, moderate (Meng).
 f. *χliam / χiäm: / hien and *χliäm / χïvm: / hien precipitous, a perilous defile (Shi); danger (Li); to endanger (Shu); leaning towards, ingratiating (Chuang); Gl. 1420, 1428. — g. variant of the preceding (Lie).
 h. *ngliam / ngiäm- / yen verify (Kuots'è).
 i-j. *kliäm / kïvm- / kien sword (Tso). j. is Chou III/IV (inscr. 307).
 k. *gliam / liäm, liäm:, liäm- / lien long-muzzled dog (Shi).
 l. *gliam / liäm:, liäm- / lien gather (Shi); accumulate (Shi); to exact, levy (Meng); *gliam / liäm- / lien dress a corpse, enshroud (Tso).
 m. *gliam / liäm, liäm: / lien a creeping-plant (Shi).

- 614 a. **iam* / *iam*: / y e n cover, spreading out over, extensively (Shī); loan for *id.* eunuch (Li). Gl. 827.
- b. **iam* / *iam*: / y e n and **iam* / *ivm*: / y e n to cover (Meng); take by surprise (Tso); put a stop to (Tso).
- c. **iam* / *iam*: / y e n submerge, soak (Li); loan for *id.* tarry, delay (Tso).
- d. **iam* / *iam*, *iam*: / y e n and **iam* / *ivm*: / y e n palace door-keeper, eunuch (Meng).
- e. **am* / *am*: / a n and **iam* / *iam*: / y e n dark (Sün).
- 615 a. **iam* / *iam*: / y e n and **kam* / *kam*: / k a n cover (Mu t'ien ts'ien chuan); (covered way with but little opening above:) narrow pass (Tso); with narrow opening (sc. vessel) (Chouli). The Seal has 'join' and 'two hands'.
- b. **iam* / *iam*: / y e n to cover, shut (Li); seize by surprise (Li), cf. 614 b. above.
- c. **iam* / *iam*: / y e n and **iam* / *ivm*: / y e n thickening, gathering (sc. clouds) (Shī).
- d. **am* / *am*: / a n (out of the dark:) brusquely, suddenly (Sün).
- 616 a—b. **iam* / *iam*, *iam*: / y e n satiate, satisfy (Kuoyü). b. is Chou I (inscr. 58). The graph has 'dog', 'meat' and 'mouth'.
- c. **iam* / *iam*: / y e n satiate, replete (Shu); fed up, tired of (Shī); abundant, fine (Shī); **iam* / *iam*: / y e n contented, tranquil (Shī); (satisfied with:) to accord with (Kuoyü); **am* / *am*: / y e n cover (Li); **iap* / *iap*: / y e to press (Chouli); suppress, pacify (Tso); pressed-down, flat (Li); y e - y i moist (Shī); loan for h. (Li). Gl. 48, 316, 1122.
- d. **iam* / *iam*, *iam*: / y e n satiated (Tso).
- e. **iam* / *iam*: / y e n peaceful (Shī ap. Shuowen).
- f. **iam* / *iam*: / y e n wild mulberry tree (Shī).
- g. **iam* / *iam*: / y e n and **iap* / *iap*: / y e put the finger on, grasp (Chuang, one version).
- h. **ap* / *ap*: / y a press down, press upon (Tso).
- 617 a—b. **diam* / *diam*: / y e n and **diam* / *diam*: / y e n (Anc. Chin. *jiän* is irregular) blaze, blazing (Shī); *id.* and **d'am* / *d'am*: / t'a n brilliant, magnificent (Chuang). b. is Chou I (inscr. 69, name). The graph has 'fire' doubled.
- c. **diam* / *diam*: / y e n to flame up (Shu).
- d. **diam* / *diam*: / y e n sharp, pierce (Li); cut (Sün); to pare (Yi); loan for *id.* rising high (Li); brilliant (Ch'uts'i). — e. variant of the preceding (Yi ap. Shīwen).
- f. **diam* / *diam*: / y e n jade tessera with pointed top (Shu).
- g. **t'iam* / *t'iam*: / c h'a n carriage curtain, fringe, flounce (Li).
- h. **dziam* / *dziam*: / s i e n to heat, to warm (Yili).
- i. **siam* / *siam*: / s h'a n the time of a short glance, a moment (Kungyang ap. Shuowen).
- j. **t'am* / *t'am*: / t'a n a kind of rush (Shī).
- k. **d'am* / *d'am*: / t'a n aflame (Shī); burning with grief (Shī). — l. *id.* speak (Shī).
- m. **d'am* / *d'am*: / t'a n and **d'am* / *d'am*: / t'a n tranquil (Sün).
- n. **d'am* / *d'am*: / t'a n devour (Sün).
- o. **d'am* / *d'am*: / t'a n insipid (Li).
- p. **d'am* / *d'am*: / t'a n and **diam* / *diam*: / y e n (bait, to bait =) provoke, elicit (Shī). Gl. 603.
- 618 a—b. **tiam* / *tiam*: / c h'a n prognosticate (Shī). b. is Yin bone (A 4: 25, 1). The graph has 'mouth' (speak) and 'divination'.
- c. **tiam* / *tiam*: / c h'a n to moisten (Ch'uts'i); loan for g. (Li). — d. *id.* to moisten, soak through (Shī).
- e. **diam* / *diam*: / y e n on the point of collapse (sc. a wall) (Ch'uts'i).

616	𪔐	𪔑	𪔒	𪔓	𪔔	𪔕	𪔖	𪔗	617	炎	𪔘	𪔙	𪔚	𪔛	𪔜
	a	b	c	d	e	f	g	h		a	b	c	d	e	f
	𪔝	𪔞	𪔟	𪔠	𪔡	𪔢	𪔣	𪔤	618	𪔥	𪔦	𪔧	𪔨	𪔩	𪔪
	g	h	i	j	k	l	m	n		a	b	c	d	e	
	𪔫	𪔬	𪔭	𪔮	𪔯	𪔰	𪔱	𪔲		𪔳	𪔴	𪔵	𪔶	𪔷	𪔸
	f	g	h	i	j	k	l	m							
	𪔹	𪔺	𪔻	𪔼	𪔽	𪔾	𪔿	𪕀	619	𪕁	𪕂	𪕃	𪕄	𪕅	𪕆
	d	e	f	g	h	i	j	k							

- f. **t'iam* / *t'iam* / *ch'an* look, observe (Li).
g. **t'iam* / *t'iam*, *t'iam* - / *ch'an* to spy (Tso).
h. **t'iam* / *ts'iam* / *ch'an* discordant (notes) (Li); **t'iap* / *t'iep* / *t'ie* submit, peaceful (Kungyang).
i. **s'iam* / *s'iam*, *s'iam* - / *chan* (the Pek. *chan* is irregular, we should expect a *shan*) thatch (Tso).
j. **s'iam* / *s'iam*, *s'iam* - / *shan* and **tiam* / *tiem* - / *tien* ague (Tso); distress (Li).
k. **tiam* / *tiem* - / *tien* earthen stand for cups (Lunyü); corner of the room, depository (Li).
l. **tiam* / *tiem* - / *tien* flaw (in a gem), defect (Shī). — m. variant of the preceding (Shī ap. Shuowen).
n. **tiam* / *tiem* - / *tien* black spot, blot (Ch'uts'i).
o. **niam* / *niem* / *nien* to take in the fingers, pick up (Lie, one version).
p. **t'iap* / *t'iep* / *t'ie* to taste (Kuliang ap. Yü'ien). — q. *id.* submit (Kungyang, one version, cf. h.).

- 619 a. **t'iam* / *ts'iam* / *chan* garrulous (Chuang); loan for c. (Shī), for f. (Lü), for 618 a. (Ch'uts'i). Gl. 1174. — b. *id.* speak, chat (Sün). — c. *id.* see, look at (Shī).
d. **t'iam* / *ts'iam* - / *chan* overcoat (Kuan); loan for **t'iam* / *ts'iam* / *chan* cut out, cut loose (Chouli).
e. **t'iam* / *ts'iam* / *chan* apron (Shī); shake, move (sc. skirts) (Lunyü).
f. **d'iam* / *z'iam* - / *shan* to supply (Li); sufficient (Meng).
g. **d'iam* / *iam* / *yen* eaves (Li); loan for *id.* temple gate (Kuoyü).
h. **tām* / *tām* / *tan* carry on the shoulder (Kuoyü). — i—j. *id.* jar (Lie). j. is Chou III (inscr. 228).
k. **tām* / *tām* / *tan* carry on the shoulder (Kuots'è); **tām* / *tām* - / *tan* burden (Tso); *d'iam* / *z'iam* - / *shan* to function as (Yili).
l. **tām* / *tām* - / *tan* gall (Sün).
m. **d'ām* / *d'ām* - / *tan* calm (Ch'uts'i). — n. *id.* calm (Lao); loan for f. (Sün).

- 620 a—b. **tsiam* / *tsiam* / *tsien* Shuowen says: to cut (no text), thus taking it to be the primary form for f. below. b. is Yin bone (A 4: 10,3, sense here uncertain). The graph has two 'men' and 'dagger-axe'.

- c. **siam / siäm / sien* Shuowen says: wild onion (no text). — d. *id.* small (Ta Tai li).
 e. **siam / siäm / sien* fine, thin silk (Shu); thin, slender, sharp-pointed (Chouli);
**tsiam / tsiam / tsien* to prick, incise (Li). Gl. 1361.
 f. **tsiam / tsiam / tsien* destroy (Shī). — g. *id.* moisten, enrich, benefit (Lü); loan
 for f. (Kungyang).
 h. **sām / šām / shān* delicate hands (Shī ap. Shuowen). Gl. 270.

621 a. **siam / siäm / sien* sharp (Mo).

b. **d'iam / d'iem / t'ien* calm, tranquillity (Shu). a. is abbreviated phonetic.

622 a—d. **ñiam / ñziäm: / jān* advance, go, gradually (Ch'uts'i). c. is Yin bone (A 8: 14,2, name), d. is Chou II (inscr. 182, name).

e. **ñiam / ñziäm / jān* to chew (Sün).

f—g. **ñiam / ñziäm: / jān* and **niam / niem: / nie n* slender, graceful (only Han time text ex.). g. is Yin bone (D 2, sense here uncertain).

h—i. **ñiam / ñziäm / jān* broad hem on robe (Yili); lady's nuptial robe (Li).

j. **ñiam / ñziäm, ñziäm- / jān* beard, whiskers (Chuang). — k. variant of the preceding (Chuang).

l. **nām / nām / nān* a kind of tree (Chuang).

m—n. **t'nām / t'ām / t'an* and **nām / nām / nān* long-drawn and hanging ears (Li, used as N. Pr.).

623 a. **ñiam / ñziäm:, ñziäm- / jān* to dye (Chouli); to dip (Tso); loan for *id.* soft, flexible (Shī).

624 a—b. **k'iam / k'ivm- / k'ien* (open the mouth:) yawn (Li). b. is extracted from the archaic graph for 301 b. above (Chou I, inscr. 88).

c. **g'iam / g'iam- / k'ien* and **g'iam / g'ivm- / k'ien* Euryale ferox (Chouli).

d. **k'am / k'am: / k'an* pit (Yi); loan for *id.* sound of beating (Shī). Gl. 422.

625 a—c. **b'iwām / b'iwvm / fan* every, all (Shī); (in every case =) whenever (Tso); generally (Tso); common (Meng). b. is Yin bone (A 1: 43,6, sense of h. below 'wind'). c. is Chou I (inscr. 67). The graph was probably a drawing of a sail, thus the primary form of d. below. It could be used (as in Yin bone A 1: 43,6) for h. **piüm* 'wind', because **b'iwām* 'sail' and **piüm* 'wind' are cognate words, variations of the same stem. Character then loaned for the homophonous **b'iwām* 'every'. — d. *id.* sail (only Han time text examples).

e. **b'iwām / b'iwvm: / fan* horizontal wooden cross-piece in front of carriage (Chouli).

f. **p'iwām / p'iwvm- / fan* and **b'ium / b'ium / feng* float about (Shī); widely, universally (Lunyü).

g. **b'üm / b'ung / p'eng* and **b'ium / b'ium / feng* luxuriant, bushy, (Shī); thick-furred (Shī). Gl. 750.

h. **piüm / piung / feng* wind (Shī); air, tune (Shī); manners, customs (Tso); to be on heat (Shu); loan for **piüm / piung- / feng* criticize (Shī); loan for o. below (Chouli). Gl. 647, 757. — i. variant of the preceding ('wind') (Chouli).

j—m. **b'ium / b'ium- / feng* phoenix (Shī). k. is Yin bone (G 7: 9), l. is Yin bone (A 6: 51,6), m. is Yin bone (A 8: 14,1), all in the sense of h. 'wind'; in m. there is an element of uncertain analysis substituted to our phonetic a. of the series.

n. **piüm / piung / feng* a kind of tree (Liquidambar?) (Ch'uts'i).

o. **piüm / piung- / feng* to recite (Chouli).

p. **b'ium / b'ium / feng* easy-flowing (sc. sound) (Tso).

620 戔 𠂔 戔 戔 戔 戔 戔 戔 621 𠂔 𠂔 622 𠂔 𠂔 𠂔
 a b c d e f g h a b a b c
 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 623 𠂔 624 𠂔 𠂔
 d e f g h i j k l m n a a b
 𠂔 𠂔 625 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
 c d a b c d e f g h i j k l m
 𠂔 𠂔 626 𠂔 𠂔 𠂔 𠂔 𠂔
 n o p a b c d e

- 626 a. *b'iwām / b'iwvm: / f a n offend against, oppose (Lunyü); to pass over (Chouli); encounter (Tso); interfere with (Tso). — b. *id.* (variant of 625 e. above, hence the reading) horizontal wooden cross-piece in front of carriage (Chouli, one version).
 c. *p'iwām / p'iwvm: / f a n overflow, inundate (Meng); sprinkle (Li); *b'iwām / b'iwvm: / f a n disperse (Tso); be thrown about, float about (Ch'uts'i).
 d. *b'iwām / b'iwvm: / f a n a mould (Yi); rule, law (Shu). — e. *id.* Shuowen says: name of a plant (no text); loan for *id.* bee (Li); for b. (Li), for d. mould (Li).

- 627 a. *k'liam / kiem, kiem- / k'ien combine (Yi); at the same time (Shu); together, double (Meng); loan for d. dissatisfied (Shu). Gl. 1953. The graph (see h. below) shows two arrows grasped in one hand.
 b. *k'liam / kiem / k'ien rush, sedge (Shi).
 c. *k'liam / k'iem: / k'ien and *g'liam / yiem: / h'ien hold in the mouth (Ta Tai li); loan for d. satisfied (Sün), for e. (Kuliang).
 d. *k'liam / k'iem: / k'ien dissatisfied (Li); *k'liap / k'iep / k'ie satisfied (Meng).
 e. *k'liam / k'iem: / k'ien and *k'ām / k'ām: / k'ien deficient, modest (Sün).
 f. *k'liam / k'iem / k'ien modest (Yi); loan for d. satisfied (Li).
 g—h. *gliam / liem / lien Shuowen says: thin ice (or: shallow water) (no text); *gniam(?) / n'iam / n'ien to glue, stick to (Chouli). h. is Chou I (inscr. 94, name).
 i. *gliam / liem / lien and *gliam / liäm / lien break, snap (by over-heating) (Chouli ap. Shouwen).
 j. *g'liam / yiem / h'ien doubt, doubtful (Li).
 k. *g'liam / yiem: / h'ien some kind of rodent (Mo).
 l. *gliam / liäm / lien angle, angular (Li); loan for *id.* discriminating, punctilious (Shu); integrity, modest (Lunyü); loan for i. (Chouli). — m. *id.* (whetstone:) sharp, keen (sc. soldier) (Hanfei). — n. *id.* sickle (Mo).

- 628 a. *t'áp / t'áp / t'a Shuowen says: to fly (no text).
 b. *d'áp / d'áp / t'a (the Pek. aspirate is irregular) trample, kick (Kuots'ê); the right part is often erroneously written 𠂔.

- 629 a—d. *kap / kap / k'ia cyclical character (Shu); shell (Yi); buffcoat (Shi); loan for g. familiar (Shi). Gl. 192, 1908. b. is Yin bone (A 1: 4,3), c. is Yin (inscr. 3), d. is Chou I (inscr. 55).

627	兼	兼	嫌	嫌	歉	謙	謙	羨	嫌	嫌	賺	廉	礫	鎌	628	
	a	b	c	d	e	f	g	h	i	j	k	l	m	n		
翳	蹋	629	甲	十	十	十	匣	押	狎	押	630	夾	夾	夾	郊	
	a	b		a	b	c	d	e	f	g	h		a	b	c	d
狹	挾	莢	頰	銑	医	俠	挾	浹	恆	篋	631	缶	插	畝	632	
	e	f	g	h	i	j	k	l	m	n	o		a	b	c	
耳	輒	跣	633	菜	𦵏	𦵏	菜	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏
	a	b	c		a	b	c	d	e	f	g	h	i	j	k	l
僕	係	鞅	屨	634	涉	𦵏	𦵏	𦵏	𦵏	𦵏						
	m	n	o	p		a	b	c	d	e						

e. **g'ap / yap / hia* box (Kuots'ê). — f. *id.* cage (Lunyü); box (Chuang). — g. *id.* be familiar with (Lunyü); be disrespectful, treat contemptuously (Lunyü); loan for *id.* exchange, alternate (Tso).

h. **ap / 'ap / ya* seal, stamp (Hanfei).

630 a—c. **kăp / kăp / kia* be on both sides of (Shī); support (Shu); side-building (Shu); press between (Tso); tweezers (Chouli); **kiap / kiep / kie* sword handle (Chuang); loan for l. all round (Shu). Gl. 1708, 1922. b. is Yin (inscr. 7, name), c. is Chou I (inscr. 65). The graph shows one man in the middle and two men on his sides.

d. **kăp / kăp / kia* place name (Tso); room at side of gate (Ta Tai li).

e. **g'ăp / yăp / hia* narrow (Li).

f. **kiap / kiep / kie* and *kap / kap / kia* chop-sticks (Li).

g. **kiap / kiep / kia* (Pek. *kia* is irregular, we should expect a *kie*) pod of leguminous plants (Chouli). — h. *id.* (Pek. irregular like g.) cheek, jowl (Tso). — i. *id.* sword (Kuots'ê).

j. **k'iap / k'iep / k'ie* Shuowen says: to store, a box (no text).

k. **g'iap / yiep / kie* (Pek. *kie* is irregular, we should expect a *hie*) a brave (only Han time text ex.); N. Pr. (Kungyang); loan for a. be on both sides (Li).

l. **g'iap / yiep / hie*, *kia* and ? / *tsiep / tsie* grasp, hold (Shī); clasp under arm (Meng); hold on to, by strength of (Meng); ? / *tsiep / tsie* encompass, embrace (Shī); all round (Chouli); loan for f. (Kuan). Gl. 770. The Pek. *kia* is probably due to confusion with a. above.

m. ? / *tsiep / tsie* a complete cycle, all round (Tso).

n. **k'iap / k'iep / k'ie* contented (Kuots'ê).

o. **k'iap / k'iep / k'ie* box (Li); basket (Tso), cf. j. above.

631 a. **ts'ăp / ts'ăp / ch'a* pestle (only Han time text ex.). — b. *id.* insert (Kuots'ê).

c. **săp / săp / sha* and **şiap / şiap / shê* smear mouth with victim's blood (at covenant) (Tso).

- 632 a. **t̥iap* / *t̥iäp* / *ch ê* hanging ears (Tso ap. Shuowen, used as N. Pr.). — b. *id.* Shuowen says: sides of a carriage box (no text); loan for **t̥iap* / *t̥iep* / *t̥ie* paralysed, unable to move (Chuang).
 c. **n̥iap* (*tn̥iap*?) / *n̥iäp* / *nie* legs sticking together, unable to walk (Kuliang).
- 633 a—c. **d̥iap* / *iäp* / *ye* (foliage:) generation (inscr. 220), primary form of d. next. b. is Chou I (inscr. 77), c. is Chou III (inscr. 220). c. is a drawing of a tree with foliage; in b. the representation is obscure. cf. 339 a—c. above. — d. *id.* leaf, foliage (Shī); generation, epoch (Shī). — e. *id.* to plate with metal (Mo).
 f. **d̥iap* / *d̥iep* / *t̥ie* parapet (Tso). — g. *id.* tablet (Tso). — h. *id.* *hu-tie* butterfly (Chuang). — i. *id.* unlined garment (Ch'uts'ī). — j. *id.* spy (Tso). — k. *id.* trample, stamp (Lie).
 l. **d̥iap* / *iäp* / *ye* and **siap* / *siep* / *sie* (Ts'ieyün also has **d̥iat* / *d̥z'iat* / *sh ê* and **siat* / *siät* / *sh ê*, through confusion with series 339 above) take and measure (Yi).
 m—n. **d̥iap* / *iäp* / *ye* and ? / *χiäp* / *hie* and ? / *χiäp* / *hie* small, insignificant (Li).
 o. **siap* / *siäp* / *sh ê* archer's thimble (Shī).
 p. **siap* / *siep* / *sie* bottom inlay in shoe, shoe (Lü).
- 634 a—e. **d̥iap* / *ziäp* / *sh ê* to wade (Shī); cross a stream (Shī); traverse (Tso). b. is Yin bone (A 1: 53,3), c. is Yin bone (M 235), d. is Chou I (inscr. 97), e. is Chou II (inscr. 147). The graph has two 'feet' and 'water'.
- 635 a—c. **ts'iap* / *ts'iäp* / *ts'ie* slave woman (Shu); servant girl (Li); secondary wife, concubine (Tso). b. is Yin bone (A 4: 25,7), c. is Chou II (inscr. 139). The graph has 'girl' and 'flute' (see 251 and 653) = female musician. — d. *id.* go to and fro (Ch'uts'ī).
 e. **tsiap* / *tsiäp* / *tsie* connect, come in contact (Yi); close to (Yili); immediately, prompt (Li); receive (Li); loan for 1254 b. (Chouli), for g. (Chouli). — f. *id.* peg, tenon (Chuang).
 g. **sap* / *şap* / *sh a* plume-fan (Tso).
- 636 a. **dz'iap* / *dz'iäp* / *tsie* Shuowen says: quick, thus taking it to be the primary form of b. below (no text). — b. *id.* victory (Shī); booty (Tso); quick, mobile, nimble (Shī); short-cut (Tso); loan for *id.* nourish (Lü); loan for 631 b. (Yili). Gl. 619.
 c. **dz'iap* / *dz'iäp* / *tsie* and ? / *tsqm* / *tsan* to brusque (Shī). Gl. 225.
 d. **tsiap* / *tsiäp* / *tsie* eye-lashes (Chuang).
- 637 a—b. **liap* / *liäp* / *lie* Shuowen says: bristling hair (no text). b. is Chou II (inscr. 182, sense of j. below). Was the graph the primary form of e. turtle (drawing)? — c. *id.* tall (Tso ap. Shuowen). — d. *id.* hold (several things) together, grasp (Yili). — e. *id.* hunt (Shī); maltreat (Yili); loan for *id.* a kind of turtle (Chouli). — f. *id.* tread, trample (Li). — g—h. *id.* to move (inscr. 323). h. is Chou III/IV (inscr. 323). — i. *id.* mane (Li); long beard (Tso); broom (Li).
 j. **lāp* / *lāp* / *la* winter sacrifice (Tso); loan for *id.* part of sword blade (from ridge to edge) (Chouli).
- 638 a. **n̥iap* / *n̥iäp* / *nie* promise (Chuang); loan for *t̥iap* (*tn̥iap*?) / *tsiäp* / *ch ê* slice of meat (Li); loan for e. grasp (Kuan). The Seal has 'ear' tripled (primary form of c. garrulous?).
 b. **n̥iap* / *n̥iäp* / *nie* trample (Kuots'ê).
 c. **n̥iap* / *n̥ziäp* / *j ê* garrulous (Hanfei).

635	妾	𡇗	𡇗	𡇗	𡇗	𡇗	𡇗	636	捷	捷	捷	捷	637	𡇗	𡇗
	a	b	c	d	e	f	g		a	b	c	d		a	b
儼	儼	獵	獵	獵	獵	獵	獵	638	𡇗	𡇗	𡇗	𡇗	639	𡇗	𡇗
	c	d	e	f	g	h	i		a	b	c	d		a	
協	叶	協	脅	脅				640	業	641	乏	乏	乏	乏	乏
	b	c	d	e	f				a		a	b	c	d	e
祛	祛	祛	祛	祛	祛	祛	祛	法	法	法	法	法	法	法	法
	d	e	f	g	h	i	j		k	l	m	n	o	p	q
榼	榼	榼	榼	榼	榼	榼	榼								
	t	u	v	x	y	z									

d. **t̥iap* (*t̥hiap*?) / *t̥siäp* / *chê* despondent, to fear (Li).

e. **s̥hiap* / *siäp* / *shê* catch (Kuoyü), hold (Tso); grasp, gather up (as skirts) (Lunyü); to hand things to, assist (Shī); act for another (Meng); combine (two offices) (Lunyü); borrow (Tso); scare (Tso); pinch between (Lunyü); loan for 635 g. above (Kuoyü). Gl. 888.

639 a. **g̥iap* / *γiep* / *hie* with united forces (only Han time text examples). The Seal has 'strength' tripled. — b. *id.* in harmony, together, conform (Shu). — c. variant of the preceding (Chouli). The Seal has 'mouth' and 'ten'.

d. **χiäp* / *χivp* / *hie* to break (Kungyang, one version). — e. *id.* sides (of body) (Shī); ribs (Tso); to throng, constrain (Tso); *hie kien* lift the shoulders (Meng). — f. *id.* shut (sc. mouth) (Chuang).

640 a. **ng̥iäp* / *ng̥ivp* / *ye* horizontal board of a bell stand or frame (Shī); loan for *id.* initiate (Kuoyü); work (Meng); action (Yi); deed (Shu); profession (Tso); fortune, inheritance (Tso); strong (Shī); terrible (Shī). Gl. 852, 1199.

641 a. **b̥iäwäp* / *b̥iäwv* / *fa* to lack (Tso); exhaust (Meng); neglect (Chuang); loan for *id.* a shelter (at bow-shooting) (Chouli).

b. *p̥iäwäm* / *p̥iäwvm* / *fan* to float (Chuang, one version).

c. **piäm* / *piäm* / *pien* and **päm* / *päng* / *peng* to lower a coffin into the grave (Chouli).

d. **piäm* / *piäm* / *pien* and **piäm* / *piäm* / *pien* diminish (Shī). Gl. 1065.

642 a—b. **k̥iäb* / *k̥iwo* / *k'ü* go away, leave (Shī); **k̥iäb* / *k̥iwo* / *k'ü* put away, eliminate (Shī). b. is Yin bone (A 6: 37,3). As seen in m., there is the figure of a man with a ball between his legs; possibly = 'to castrate', this meaning being only one variant of the fundamental meaning 'to take away, remove'.

c. **k̥iäb* / *k̥iwo*, *k̥iwo* / *k'ü* breathe with open mouth (Chuang).

d. **k̥iäb* / *k̥iwo* / *k'ü* strong, robust (Shī). — e. *id.* sleeve (Shī).

- f. **k'iab* / *k'wo*ː, *k'wo*- / *k'ü* wheat gruel (Sün).
 g. **k'iab* / *k'wo* / *k'ü* and **k'iãp* / *k'ivp* / *k'ie* to open the side (Chuang); right wing of an army (Tso); loan for **k'iab* / *k'wo* / *k'ü* enclose (Sün).
 h—i. **k'iãp* / *k'ivp* / *k'ie* rob, plunder (Tso); to force (Sün). i. is a vulgar variant.
 j. **k'iãp* / *k'ivp* / *k'ie* afraid (Tso).
 k. **piwäp* / *piwv* / *f* a law (Shu); model, imitate (Li); style, fashion (Tso). — l—m. variant of the preceding (Chouli). m. is Chou I (inscr. 65). The meaning of the additional upper element is doubtful, but a. as phonetic is probable, in spite of the initial.
 n—o. **g'äp* / *gäp* / *h* o join, unite (Yi); (a «closer»): door leaf (Sün); loan for *id.* why (Chuang); why not (Lunyü). In the form z. below we can see that 去 a. is really the phonetic, and hence that o. is a corrupted variant.
 p. **g'äp* / *gäp* / *h* o to shut (Yi); **gäp* / *gäp* / *h* i a laugh (Chuang).
 q—r. **g'äp* / *gäp* / *h* o to thatch, to cover (Tso); **käb* (>*käd*>) / *käi*- / *käi* to cover, conceal (Shu); a cover (of a car) (Chouli); loan for *id.* namely, for, because (Shi); loan for n. (why not) (Li). Gl. 533, 734.
 s. **g'äp* / *gäp* / *h* o wooden leaf of door (Tso); to shut (Yi); loan for n. (why not) (Kuan), for q. namely (Chouli).
 t. **k'äp* / *k'äp* / *k'o* cup, bowl (Tso).
 u. **k'äp* / *k'äp* / *k'o* and **k'äp* / *k'äp* / *k'o* promptly, suddenly (Ch'uts'i).
 v. **k'äp* / *k'äp* / *k'o* and **k'äb* (>*k'äd*>) / *k'äi*- / *k'äi* and ? / *k'ät* / *k'o* a beating or knocking sound (Ch'uts'i).
 x. **giap* / *giäp* / *y* e carry food to (sc. labourers in the fields) (Shi).
 y—z. sense and reading unknown, occurs in inscr. 229; adduced here in order to show the archaic form of n. above. z. is Chou III (inscr. 229).

643 a—f. **g'am* / *gäm* / *h* a n envelop, contain (Shi); cuirass (Meng); **g'em* / *gäm* / *h* i e n (part of) place name (Tso). a. and b. are alternative modern graphs; c. is Yin bone (A 2: 32, 2, name), d. is Yin bone (B hia 22: 5, name), e. is Chou II (inscr. 172, sense of 𠂔), f. is Chou (inscr. 360, name). The graph is a drawing of some kind of «container» (a quiver?) with an arrow.

- g. **g'am* / *gäm* / *h* a n soak, overflow (Kuan); loan for 671 g. reduce (Shi). Gl. 601.
 h. **g'am* / *gäm*ː / *h* a n *h* a n - t a n lotus flower (Shi).

644 a. **ngam* / *ngäm* / *a* n stupid, hesitating (Sün).

645 a. **t'am* / *t'äm* / *t'a* n to covet (Shi). 今 *kiam* can hardly be phonetic, so this is probably a compound ideogram.

- b. **t'am* / *t'äm*ː / *t'a* n numerous (Shi). Gl. 1120.

646 a. **d'am* / *d'äm* / *t'a* n extend, spread (Shi); **diem* / *iam*ː / *y* e n pointed, sharp (Shi).

- b. **d'am* / *d'äm* / *t'a* n deep, abyss (Ch'uts'i). — c. *id.* speak (Chuang); loan for *id.* great, comfortable (Ta Tai li).
 d. **d'am* / *d'äm* / *t'a* n and **dz'iem* / *dz'iam* / *ts'ien* and **dz'iem* / *ziam* / *sien* to heat (Li); to roast or boil soft (Chouli).
 e. **d'am* / *d'äm* / *t'a* n and **dz'iem* / *ziam* / *sin* and **ziam* / *iam* / *yin* knob or ring on sword handle (Chuang).
 f. **d'am* / *d'äm*ː / *t'a* n keep in the mouth (Chuang ap. Ts'icyün). — g. *id.* sacrifice at end of mourning (Li).
 h. **t'am* / *t'äm* / *t'a* n hold, grasp (Chouli).

643	函	函	函	函	函	函	函	函	644	僂	645	貪	噴	646	覃
	a	b	c	d	e	f	g	h		a		a	b		a
潭	譚	譚	譚	譚	譚	譚	譚	譚	譚	驢	647	參	參	驢	驢
	b	c	d	e	f	g	h	i	j	k		a	b	c	d
慘	慘	慘	慘	慘	648	三	三	三	649	男	男	男	650	南	南
	e	f	g	h		a	b	c		a	b	c		a	b

i. **d̥iəm / iəm / yin* and **dz̥iəm / ziəm / sin* name of a fish (Sün).

j—k. **d̥iəm / d̥iəm / tien* bamboo mat (Shī). k. is Chou II (inscr. 194). — l. *id.* horse with hairy legs (Shī).

647 a—b. **ts'əm / ts'əm / ts'a n* three, a triad (Yi); accumulate (Shu); (combine, compare:) examine (Sün); loan for *id.* straight (Lunyü 15: 6); **s̥iəm / s̥iəm / shen* name of a constellation (part of Orion, the 'triad star') (Shī); **ts'̥iəm / ts'̥iəm / ts'e n* uneven, irregular (Shī); used for 648 (Chuang). b. is Chou II (inscr. 132). Was the original graph a drawing of Orion?

c—d. **ts'əm / ts'əm / ts'a n* three horses in a team (Shī); outside horses of a team (Shī); the 3rd man on a war chariot (Tso). d. is Chou III/IV (inscr. 325).

e. **ts'əm / ts'əm / ts'a n* grieved, afflicted (Shī). This is the same word as 660 e. 'grieved', and, like that char. (in Shī), it can be loan for *id.* a particle (Tso); char. also erroneously used for 1134 l. **ts'óg / ts'áu-* / *ts'a o* grieved (Shī, most versions). Gl. 348.

f. **səm / s̥əm / sa n* rice gruel with meat (Chouli).

g. **s̥iəm / s̥iəm / shen* and **ts'̥iəm / ts'̥iəm / ch'e n* long, tall (sc. tree) (Ch'uts'i).

h. **sem / s̥əm / sha n* grasp (Shī); **sem / s̥əm / sha n* delicate, tender (sc. fingers) (Shī). Gl. 270.

648 a—c. **səm / s̥əm / sa n* three (Shī); **səm / s̥əm-* / *sa n* thrice (Lunyü). Gl. 1171. The Anc. Chin. reading *s̥əm* is irregular; we should expect a *s̥əm*, since the Shī rimes clearly indicate Arch. **səm*. b. is Yin bone (A 1: 7,2), c. is Chou I (inscr. 56). The graph is a symbol.

649 a—c. **nəm / n̥əm / na n* man, male (Shī); baron (Tso). b. is Yin bone (A 8: 7,1), c. is Chou I (inscr. 70). The graph has 'strength' (928) and 'field'.

650 a—c. **nəm / n̥əm / na n* South (Shī). b. is Yin bone (A 1: 13,2), c. is Chou I (inscr. 57).

651 a—e. **k̥iəm / k̥iəm / kin* now, present (Shī). b. is Yin bone (A 1: 11,4), c. is Chou I (inscr. 56), d. is Chou I (inscr. 65), e. is Chou II (inscr. 151).

f. **g'̥iəm / g'̥iəm-* / *kin* single shroud (Yili).

g. **k̥iəm / k̥iəm / kin* collar or lapel of coat (Shī); **g'̥iəm / g'̥iəm-* / *kin* sash string, string for fastening garments, to tie (Li); loan for f. (Li), for h. (Li).

h. **k'̥iəm / k'̥iəm / k'in* coverlet (Shī).

i. **k'̥iəm / k'̥iəm-* / *k'in* and **ng̥iəm / ng̥iəm-* / *yin* pit (Yili).

651	今	△	A	A	△	紵	紵	衾	衿	禽	𠂔	𠂔	禽	擒	芩
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
紵	琴	黔	吟	岑	跚	戒	衾	陰	陰	霽	蔭	蔭	禽	禽	𠂔
p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'	f'
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	652	金	衿	衿	衿	錦	欽	𠂔
g'	h'	i'	j'	k'	l'	m'	n'		a	b	c	d	e	f	g
趁	趁	鎮	鎮	鎮	653	音	音	音	音	音	音	音	音	音	音
h	i	j	k	l		a	b	c	d	e	f	g	h	i	j

j—m. **g'iam* / *g'iam* / *k'in* bird (Tso); animal (Yi); catch, capture (Tso). k. is Chou I (inscr. 60, name), l. is Chou II (inscr. 172), m. is Chou III/IV (inscr. 326); in k. and l. the radical is 'bird net' (see 407 b. above), in m. this is corrupted into some animal-like shape. — n. *id.* catch (Kuoyü). — o. *id.* a marsh plant (Shī). — p. *id.* strap (Yili). — q. *id.* lute (Shī).

r. **g'iam* / *g'iam* / *k'in* and **g'iem* / *g'iam* / *k'ien* black (Tso).

s. **ngiam* / *ngiam* / *y in* sigh, moan (Kuots'è); drawn-out and sad song (Sün).

t. **ngiam* / *ngiam*: / *y in* and ? / *ts'iam* / *ts'in* high river bank (Chuang); ? / *dz'iam* / *ch'en* small and high hill (Meng).

u. **t'iam* / *t'iam*: / *ch'en* walk hesitatingly (Chuang).

v. **k'am* / *k'am* / *k'an* to kill (Shu ap. Shuowen).

x. **iam* / *iam* / *y in* (primary form of a', hence the reading). Shuowen says: cloudy (no text). The radical is 云 'cloud'.

y—z. **iam* / *iam* / *y in* Northern slope of a height (Shī); shade, darkness (Shī); cloudy (Shī); dark cosmogonic principle (Tso); conceal (Shī); **iam* / *iam*- / *y in* to shelter (Shī). Gls. 984, 1520. z. is Chou III/IV (inscr. 326).

a'. **iam* / *iam* / *y in* cloudy (Ta Tai li).

b'—c'. **iam* / *iam*- / *y in* shade (Tso).

d'—g'. **iem* / *iam*: / *y en* Shuowen says: bitter wine (no text). e. is Yin bone (0 1316, sense of i ?), f. is Chou IV (inscr. 289, name), g'. is pre-Han (inscr. 407, sense of i'?).

h'. **am* / *am* / *a n* (and several other readings) low voice (Chouli).

i'—j'. **iam* / *iam*: / *y in* to drink, variant of 飲 (inscr. 224). j. is Chou III (inscr. 224).

k'. **ngam* / *ngam*: / *a n* beautiful (Shī, Han version). Gl. 353.

l'. **g'am* / *gam* / *h a n* hold in the mouth (Tso); to bear (e. g. resentment) (Shu); contain (Yi). **g'am* / *gam*- / *h a n* put in the mouth (Tso).

m'. **g'am* / *gam* / *h a n* hold in the mouth (Sün).

n'. **g'am* / *gam*: / *h a n* jaw (Kungyang); emaciated, pale (sc. face) (Ch'uts'i); **ngam* / *ngam*: / *a n* nod the head (Tso).

652 a—c. **kiam* / *kiam* / *k in* metal, bronze (Shī). b. is Chou I (inscr. 59), c. is Chou I (inscr. 60). — d. *id.* collar or lapel of coat (Shī ap. Han stone classics).

e. **kiam* / *kiam*: / *k in* silk woven in coloured pattern, brocade (Shī).

f. **k'iam* / *k'iam* / *k'in* intense (Shī); respectfully attentive (Shu); solemn (Shī). Gls. 1912, 1946.

- g. **g'iam* / *g'iam*: / *kin* obstruct, shut (Lü); loan for **ngiam* / *ngiam* / *y in* and **k'iam* / *k'iam* / *k'in* precipitous (Kuliang).
 h—i. **ngiam* / *ngiam*: / *y in* Shuowen says: to walk rapidly with bent head (no text).
 i. is Chou II (inscr. 142, name).
 j. **ngam* / *ngam*: / *a n* nod the head (Tso ap. Shuowen).
 k. **k'iam* / *k'iam* / *k'in* precipitous (Kungyang).
 l. **xiam* / *xiam* / *h in* set forth, display (Chouli).

- 653 a—b. **iam* / *iam* / *y in* sound, tone (Shī); loan for 651 b' (Tso). b. is Chou II/III inscr. 275, name). The graph may be a drawing of a mouth blowing a flute, cf. 251 言. — c. *id.* mild, peaceful (Tso).
 d. **iam* / *iam* / *y in* and **am* / *am* / *a n* dumb (Kuan); silent (Mo); **iam* / *iam*- / *y in* (and several other readings) pent up (Chuang).
 e. **iam* / *iam* / *y in* dumb (Li). — f—g. *id.* place name (Yü'ien, no text ex.). g. is Chou II (inscr. 180, name).
 h. **am* / *am*- / *a n* dark (Kuoyü).
 i. **am* / *am*-, *am*- / *a n* dark (Li).
 j. **xiam* / *xiam* / *h in* smell and enjoy the fragrance of sacrifices (Shī); enjoy, desire (Shī); to be elated (Shī).

- 654 a. **iam* / *iam*: / *y in* drink (Shī); **iam* / *iam*- / *y in* give to drink (Shī). The Seal has 'eat' and 'open the mouth'.

- 655 a—d. **gliam* / *liam* / *lin* forest, grove (Shī); (forest-like =) numerous (Shī). b. is Yin bone (A 2: 8,1), c. is Yin (inscr. 11, name), d. is Chou II (inscr. 169). The graph has 'tree' doubled. — e. *id.* to pour (Kuots'ê). — f—g. *id.* long rain (3 days or more) (Tso). g. is Yin bone (A 4: 9,8). — h. *id.* a kind of precious stone (Shu).
 i. **glam* / *liam* / *lan* covetous (Ch'uts'i). — j. *id.* covetous, rapacious (Tso).
 k. **kliam* / *kiam*- / *kin* prohibit (Tso); loan for *id.* a support for a ritual vessel (Li); loan for 651 f. above (Sün).
 l. **kliam* / *kiam* / *kin* overlap of a robe (Ch'uts'i).
 m. **g'liam* / *g'iam*-, *g'iam*- / *kin* shut the mouth (Ch'uts'i).

- 656 a. **diam* / *iam* / *y in* walk (only Han time text ex.). The graph (see c—d. below) is a drawing of a man carrying something, perhaps a carrying-pole.
 b—d. **d'iam* / *d'iam* / *c h'e n* to sink (Shī); submerged (Kuots'ê); deep (Chuang); put poison (cf. e. below) in a liquid (Chouli); **d'iam* / *d'iam* / *c h'e n* and **d'iam* / *d'iam*- / *c h'e n* sacrifice in which the gifts are sunk in water (Chouli); **siam* / *siam*: / *s h'e n* name of a state (Tso); **i'iam* / *ts'iam*: / *c h'e n* juice (Li). Gl. 1546. c. is Yin bone (N 4: 61, p. 149, name), d. is Chou I (inscr. 58, name).
 e. **d'iam* / *d'iam*- / *c h'e n* poisoned wine (Tso). — f. *id.* (bird with poisonous wings, which were soaked in wine:) to poison (Kuoyü).
 g. **i'iam* / *ts'iam*-, *ts'iam*- / *c h'e n* pillow (Shī), to use as a pillow (Lunyü).
 h. **aiam* / *aiam* / *s h'e n*, *c h'e n* rely on, trustworthy (Shī); sincerity (Shu); truly (Shu). Gl. 1452.
 i. **tam* / *tam*: / *t a n* to beat, pierce (Lie).
 j. **tam* / *tam*, *tam*: / *t a n* look downwards (Yi).
 k. **tam* / *tam*: / *t a n* (Anc. Chin. *tam* is irregular, we should expect a *t'im*) silk pendants on ceremonial cap (Tso).
 l. **tam* / *tam* / *t a n* addicted to music and pleasure generally, to take pleasure (Shī).

654 飮	655 林	林	林	林	淋	霖	霖	琳	婪	淋	禁	襟	噤
a	a	b	c	d	e	f	g	h	i	j	k	l	m
656 尤	沈	沈	沈	沈	沈	沈	沈	沈	沈	沈	沈	沈	沈
a	b	c	d	e	f	g	h	i	j	k	l	m	n
657 至	淫	658 甚	堪	堪	堪	堪	堪	堪	堪	堪	堪	堪	堪
a	b	a	b	c	d	e	f	g	h	i	j	k	l
659 闕	闕	闕	闕	闕	闕	闕	闕	闕	闕	闕	闕	闕	闕
m	n	o	p	q	r	a							

m. *d'am / d'am: / t a n hanging (sc. hair) (Shī). Gl. 128.

n. *t'am / t'am: / t a n dregs (Ch'uts'i).

o. *t'am / t'am: / t a n minced meat and blood pickled with brine (Shī).

657 a. *d'am / i'am / y i n Shuowen says: to covet (no text). — b. id. to soak (Chouli); loan for id. excess (Shu); licentious (Shu); to liberate, let loose (Shu); great (Shī); irregular (Tso).

658 a. *d'am / i'am: / i'am- / s h e n excessive, very (Shī). The graph may be the original form for b. furnace (see d., k., m.).

b. *d'am / i'am / c h' e n a small furnace (Shī). — c—d. id. reliable, to trust (Shī). d. is Chou (inscr. 344, name).

e. *t'am / t'am- / c h' e n to strike (Kuots'è).

f. *t'am / t'am / c h' e n chopping-block (Chouli).

g. *t'am / t'am: / c h' e n walk hesitatingly (Chuang).

h. *t'am / t'am: / c h' e n to ladle out, serve (Ch'uts'i); to deliberate (Kuoyü).

i. *d'am / d'am: / s h e n and *d'am / i'am: / s h e n mulberry fruit (Shī).

j—k. *t'am / t'am / t a n Shuowen says: pleasure (no text). k. is Chou I/II (inscr. 212, name).

l—m. *t'am / t'am / t a n sunk in, steeped in (sc. pleasure), rejoice (Shī); *d'am / d'am: / c h' a n soaking (sc. dew) (Shī); deep (Ch'uts'i); *ts'am / ts'am / t s' i e n to soak (Li). m. is Chou II (inscr. 180).

n. *t'am / t'am: / t a n and *d'am / d'am: / t a n dark (Chuang); loan for i. (Shī).

o. *s'am / s'am: / s a n rice gruel with meat (Sün).

p. *k'am / k'am / k' a n able to bear, equal to (Shī). — q. id. to vanquish, kill (Shu); loan for p. (Shu).

r. *k'am / k'am / k' a n and *k'am / k'am / k' i e n and ng'am / ng'am / a n rocky (Chuang).

659 a. *t'am / t'am- / c h' e n protrude suddenly, obtrude oneself (Kungyang). The Seal has 'gate' and 'horse'.

660 a—b. *ts'am / ts'am / t s' i n Shuowen says: sharp (no text). b. is Chou II (inscr. 147, sense of c. below). This may be the primary form for g. hairpin.

- c—d.** **ts'əm* / *ts'əm*: / *ts'a n* particle denoting perfect tense (Shī ap. Shuowen). **d.** is Chou II (inscr. 194, sense of 1). — **e.** *id.* grieved (Shī); loan for *id.* particle denoting perfect tense (Shī).
- f.** **ts'əm* / *ts'əm*: / *ts'a n* have in mouth (Huainan); **tsəp* / *tsəp* / *ts a* bite (Chuang).
- g.** **tsəm* / *tsəm* / *ts a n* and **tsiəm* / *tsiəm* / *ch en* hairpin (Sün); loan for **tsiəm* / *tsiəm* / *ch en* quick, rapid (Yi).
- h.** **tsəm* / *tsəm* / *ts a n* nail without head, fastening pin (Li).
- i.** **dz'əm* / *dz'əm* / *ts'a n* silkworm (Shī).
- j.** **tsiəm* / *tsiəm*- / *ch en* accuse, calumniate (Shī). Gls. 601, 958.
- k.** **dziəm* / *ziəm* / *sin* and **dz'iem* / *dz'iam* / *ts'ien* large boiler (Shī).
- l.** **tsiəm* / *tsiem*- / *tsien* err, error (Shī); untruthful, falsehood (Shī); disorder (Shī); usurp (Li). Gls. 601, 958.
- m.** **tsiəm* / *tsiam* / *tsien* extinguish (Tso).
- n.** **dz'iem* / *dz'iam* / *ts'ien* go in water, wade (Kuoyü); to lie at the bottom of water (Shī); sink in, be soaked in (sc. pleasure) (Shu); **dz'iem* / *dz'iam*, *dz'iam*- / *tsien* to hide, secretly (Tso). Gls. 1099, 1546.
- o.** **tsəp* / *tsəp* / *ts a* sting and suck (as a mosquito) (Lie).
- 661 a—b.** **ts'iem* / *ts'iem* / *ts'in* (primary form of **c.** below, hence the reading) (to sweep over:) invade (inscr. Yin bone I 39: 11). **b.** is Yin bone (I 39: 11). The graph has 'hand' and 'broom'. (1087). — **c—d.** *id.* (sweep over:) invade (Shī); enroach upon, usurp (Chouli). **d.** is Chou (inscr. 343, name).
- e.** **ts'iem* / *ts'iem* / *ts'in* and **tsiəm* / *tsiəm* / *tsin* and **siəm* / *siäm* / *sien* thread (Shī).
- f—j.** **ts'iem* / *ts'iem*: / *ts'in* lie down to sleep (Shī); living apartments in a palace (Li); back apartment of an ancestral temple (Shī). **g.** is Yin bone (A 1: 30,5), **h.** is Yin bone (I 23: 13), **i.** is Yin (inscr. 4), **j.** is Chou II (inscr. 193); in all these the phonetic is reduced to the 'broom' only.
- k.** **ts'iem* / *ts'iem*: / *ts'in* and **ts'iem* / *ts'iam* / *ts'ien* and **tsiəm* / *tsiam* / *tsien* incise, engrave (Kungyang).
- l.** **ts'iem* / *ts'iem* / *ts'in* and **ts'iem* / *ts'iem* / *ch'en* gallop (Shī).
- m.** **tsiəm* / *tsiəm*- / *tsin* overflow (Shī); to soak (Shī); gradually, step by step (Yi); lake (Chouli).
- n.** **tsiəm* / *tsiəm*, *tsiəm*- / *tsin* a halo, vapour as prognostic (Tso). — **o.** variant of **m.** above (Lü).
- 662 a.** **dziəm* / *ziəm* / *sin*, sün a measure (8 ch'i) (Shī); loan for *id.* to warm up (sc. food) (Kuoyü); renew, resume, continue (Tso); employ (Tso).
- 663 a—b.** **siəm* / *siəm* / *sin* heart (Shī). **b.** is Chou II (inscr. 139). The graph is a drawing.
- 664 a—b.** **siəm* / *siəm* / *sh en* dense trees, thicket, grove (only Han time text ex.). **b.** is Yin bone (B hia 3: 2, sense here uncertain). The graph has 'tree' tripled.
- 665 a.** **siəm* / *siəm*: / *sh en* examine, discriminate (Lunyü); minutely (Shu); loan for *id.* a bundle (of feathers) (Chouli).
- b.** **li'iem* / *ts'iem*: / *ch'en* a liquid (Tso).
- 666 a—b.** **siəm* / *siəm* / *sh en* deep (Shī, Ode 305, acc. to Tuan Yü-ts'ai; but the correct form there is 598 k., *quod vide*. Gl. 1201.)

660	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
661	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
662	尋	663	心	𢇛	664	森	𢇛	665	審	潘	666	窠	窠	深	𢇛
	a		a	b		a	b		a	b		a	b	c	d
琛	探	667	𢇛	𢇛	𢇛	𢇛	𢇛	任	𢇛	𢇛	妊	𢇛	妊	妊	妊
	e	f		a	b	c	d	e	f	g	h	i	j	k	l
妊	妊	妊	妊	妊	妊	妊	妊	妊	妊	妊	妊	妊	妊	妊	妊
	n	o	p	q	r	s	t								

c—d. **śiəm* / *śiəm* / *shen* deep (Shī); **śiəm* / *śiəm-* / *shen* depth (Chouli). d. is Chou III/IV (inscr. 327).

e. **t'iam* / *t'iam* / *ch'en* precious object (Shī).

f. **t'am* / *t'am* / *t'an* to put the hand into and test (Lunyü); explore (Yi); draw upon oneself (Shu). Gl. 1933.

667 a—e. **niəm* / *niəm* / *jen* cyclical character (Tso); great (Shī); loan for s. (soft =) insinuating (Shu). Gl. 72, 1278. b. is Yin bone (A 1: 1,1), c. is Yin (inscr. 30), d. is Chou I (inscr. 59), e. is Chou I (inscr. 79).

f—h. **niəm* / *niəm* / *jen* carry, to load (Shī); support, sustain, endure (Tso); strong, reliable (Chouli); **niəm* / *niəm-* / *jen* burden (Meng); charge, office (Shu); entrust (Tso); have confidence in (Lunyü). Loan for s. (soft =) insinuating (Shu). Gl. 72, 1278. g. is Chou I (inscr. 79), h. is Chou I (inscr. 131 b).

i—j. **niəm* / *niəm-* / *jen* Shuowen says: pregnant. j. is Chou I (inscr. 97, name). — k. variant of the preceding (Han time text examples).

l. **niəm* / *niəm* / *jen* and **niəm* / *niəm* / *nin* weave (Tso). — m. variant of the preceding (Mo).

n—o. **niəm* / *niəm-*, *niəm-* / *jen* skirts of robe, flaps (Tso); bed mat (Li); hooks connecting on top of coffin (Li); lapel (Lunyü).

p. **niəm* / *niəm* / *jen* thoroughly cooked, overdone (Lunyü). — q—r. *id.* think (inscr. 306). r. is Chou III/IV (inscr. 306). — s. *id.* a kind of big beans (Shī); loan for *id.* soft (Shī).

t. **niəm* / *niəm-* / *lin* (Pek. *lin* is irregular, we should expect *nin*) to rent (Tso).

668 a—b. **pliəm* / *piəm* / *ping* and **bliəm* / *liəm* / *lin* rations (Li); **pliəm* / *piəm* / *ping* receive (Tso); ask for instructions (Tso). a. is the correct form, b. is vulgar. Pek. *ping* is irregular, we should expect a *pin*. The Seal has a drawing of double walls with roof (= granary) and 'grain'.

c. **bliəm* / *liəm* / *lin* granary (Shī); loan for *id.* shake (Tso); for a. 'rations' above (Kuan). — d. *id.* full of fear, respectful (Sün).

668	稟	稟	虞	懷	669	品	𠩺	𠩺	𠩺	臨	𠩺	𠩺	670	念	𠩺
	a	b	c	d		a	b	c	d	e	f	g		a	b
	稔	脛	淦	諗	斂	671	咸	𠩺	𠩺	𠩺	誠	鹹	減	減	絨
	c	d	e	f	g		a	b	c	d	e	f	g	h	i
	𠩺	𠩺	感	頤	歲	672	𠩺	𠩺	陷	鉛	埒	𠩺	泊	𠩺	𠩺
	j	k	l	m	n		a	b	c	d	e	f	g	h	
	𠩺	𠩺	𠩺	𠩺	𠩺	673	𠩺	674	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺
	i	j	k	l	m		a		a	b					

669 a—d. *p'liəm / p'iəm: / p'in sort, kind, class (Shu); degree (Li). b. is Yin bone (A 5: 35,3), c. is Yin bone (A 5: 35,4), d. is Chou I (inscr. 63). For the graph cf. 122 above.
e—g. *bliəm / liəm / lin approach, go to (Shī); look down on, oversee (Shī); »approacher» (a war engine) (Shī); *bliəm / liəm- / lin ceremonial wailing (Tso). Gl. 814. f. is Chou I (inscr. 65), g. is Chou II (inscr. 180). The radicals are 'man' and 'eye'.

670 a—c. *niəm / niem- / nien think of (Shī); loan for g. announce (Shu). Gl. 1485.
b. is Chou I (inscr. 58), c. is Chou II (inscr. 139).
d. *ñiəm / ñziəm: / j en harvest, year (Tso). — e. id. cooked (Li).
f. *sñiəm / sziəm: / sh en to flee, escape (Li). — g. id. remonstrate (Tso); report (Shī). Gl. 404.
h. *niəp / niep / nie fill, stop up, obstruct (Shu).

671 a—d. *g'em / γām / hien all (Shī); unite (Shī); complete (Shī); everywhere (Kuoyü); name of a hexagram (Yi); loan for i. (Li). b. is Yin bone (A 1: 43,5), c. is Yin (inscr. 12), d. is Chou I (inscr. 67), loan for e. (Shu). Gl. 1163, 1846. The graph has 'mouth' and some kind of 'battle-axe' (cf. 1257 i.) — an 'assembly', troop of warriors under one command? — e. id. harmony (Shu). — f. id. salt, salty (Shu).
g—h. *kēm / kām: / kien and *g'em / γām: / hien abridge, moderate (Li). h. is Chou III (inscr. 230, name). Gl. 601.
i—j. *kēm / kām / kien rope (Chuang); to tie (Chuang). j. is Chou II (inscr. 180).
k. *kēm / kām / kien and *ēm / ām: / yen (and several other readings) a black blot (Chuang).
l. *kēm / kām: / k an to move (Yi); to touch (Shī); loan for p. (Tso).
m. *xēm / xām- / h an and *k'em / k'ām: / k'an emaciated (Ch'uts'i).
n. *tiəm / tsziəm / chen needle (Li); (to prick:) criticise (Tso). — o. id. needle (Tso).
p. *g'am / γām- / h an dissatisfied (Li); resent (Tso).

672 a—b. *g'em / γām- / hien Shuowen says: small pit (no text). b. is Chou II (inscr. 184, sense of c.). The graph shows a man falling into a pitfall. — c. id. (fall into a pitfall:) fall down, fall into (Tso); throw down (Meng). — d. id. variant of the preceding (Chuang).

- e. **k'am / k'âm:* / k'a n pit (Chuang). — f. *id.* (empty =) insufficient, wanting, inferior (Meng); despondent, grieved (Ch'uts'i); loan for e. (Tso).
- g—h. **g'am / γâm:* / h a n Shuowen says: turbid water (no text). h. is pre-Han (inscr. 432, name).
- i. **d'am / d'âm:* / t'a n (the Pek. aspirate is irregular) recess or smaller pit in bottom of cave or cellar (Yi). This is a compound ideogram: 'hole' and 'pit'; but a. helps also, to a certain extent, in the sound. This i. is abbreviated phonetic (cf. 1073 a. abbrev. phonetic in 1073 d.) in:
- j. **d'am / d'âm:* / t a n h a n - t a n lotus flower (Shī).
- k. **d'âm / d'âm:*, *d'âm-* / t a n eat, swallow (Kuoyü).
- l. **t'iem / t'ïäm:* / c h'a n flatter (Lunyü).
- m. **d'iem / iäm:* / y e n gate over street or lane (Sün). — n. *id.* eaves (Ch'uts'i).
- o. **d'iem / iäm-* / y e n brightness (only Han time text ex.). **dz'iem / zïäm* / s i e n to boil (sc. meat) (Li); **dz'iam / zïam* / s i n sacrifice of boiled meat (Li). — p. variant of l. above (Li).
- 673 a. **ngem / ngâm* / y e n and **ngiam / ngiam* / y i n precipitous, dangerous (Shu). So acc. to the orthodox Pseudo-K'ung version; but probably the correct reading had Rad. 46 inst. of Rad. 112, and this word **ñiap / ñziäp* / j ê was a variant of 638 c. garrulous. Gl. 1729.
- 674 a—b. **g'ium / jïung* / h i u n g (Mand. h i u n g is irregular, we should expect a j u n g or y u n g) a bear (Shī). b. is Chou III (inscr. 239). The original graph was probably a drawing, cf. 885.
- 675 a—d. **g'ap / γäp* / h o join, unite (Shī); collect (Lunyü); harmony (Shī); a mate (Shī); answer (Tso); agree with (Meng); to close, shut (Kuots'ê). b. is Yin bone (A 7: 36,1), c. is Yin (inscr. 53, name), d. is Chou II (inscr. 150). The graph shows a lid closing a (mouth =) opening. — e—g. *id.* reach, attain, go to (inscr. 27). f. is Yin bone (H 2: 25,6), g. is Yin (inscr. 27).
- h. **k'ap / kâp* / k o oyster, mussel (Li). — i. *id.* small gate (Mo).
- j. **k'ep / kâp* / k i a and **k'ap / kâp* / k o knee-cover (Shī).
- k. **k'ep / kâp* / k i a and **k'äp / kïvp* / k i e and **g'ïäp / g'ïvp* / k i e stumble (Li).
- l. **k'ep / kâp* / k i a leather jerkin worn under clothes and serving as a cuirass (Kuan); resistant, firm (Sün).
- m. **g'ep / γäp* / h i a permeate, imbue (Meng); loan for *id.* accord with, concordant (Shī); unite, assemble (Shī); accomplish (Shī). — n. *id.* sacrifice to ancestors unitedly, collectively (Li).
- o. **k'äp / kïvp* / k i e rectangular collar (of court robe) (Li).
- p. **k'äp / kïvp* / k i (vulg. k e i) furnish, supply, give (Tso); sufficient (Meng); voluble (Lunyü).
- q. **χ'äp / χïvp* / h i united, harmonious (Shī); conform to (Shī); draw in (Shī); loan for t. roar (Shī). Gl. 1467 a. — r. *id.* draw together (Lao, one version). — s. *id.* to contract (Chuang); loan for *id.* scared (Lao). — t. *id.* Shuowen says: roar of rushing water (no text but abbrev. form see q. above); league together (Shī). Gl. 574, 1143. — u. *id.* to stop and stand still (Kuan).
- 676 a. **t'ap / tâp* / t a respond to (Shu); answer (Shī). The Seal has 'bamboo' and 'join'. — b. variant of the preceding (Shī); loan for c. (Chuang).
- c. **t'ap / tâp* / t'a and **t'äp / t'äp* / t'a detached, distracted (Chuang).

675	合	合	合	合	迨	迨	迨	蛤	閤	鞞	鞞	鞞	洽	袷	袷
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
	給	翕	翕	翕	翕	翕	676	答	答	答	677	咎	咎	678	眾
	p	q	r	s	t	u		a	b	c		a	b		a
	眾	眾	眾	眾	眾	眾	679	市	市	市	680	颯	681	及	及
	c	d	e	f		a	b	c		a		a	b	c	d
	急	急	急	急	急	急	急	急	急	急	682	燁	燁		
	f	g	h	i	j	k	l	m	n	o		a	b		

677 a. *d'əp / d'əp / t a to babble, long-drawn talk (Shī); loan for *id.* join, unite (Ch'uts'ī); gluttonous (Kuoyü). The Seal has 'speak' and 'water' (sc. to flow). — b. *id.* garrulous (Sün).

678 a—d. *d'əp / d'əp / t a (reach to, be with:) together with, and (inscr. 54 etc.), same word as e. below. b. is Yin bone (A 2: 5,7), c. is Yin bone (A 2: 45,2), d. is Chou I (inscr. 54). — e. *id.* reach to (Li ap. Han stone classics).

f. *t'əp / t'əp / t'a to drink (Li).

679 a—c. *tsəp / tsəp / t s a a round, a circle (Chuang). c. is Chou II (inscr. 182, possibly in the sense of 師).

680 a. *səp / səp / s a the whistling or sougling of the wind (Ch'uts'ī).

681 a—c. *g'iap / g'iap / k i come to, reach (Shī); and (Shī); when (Meng); loan for g. (Shu). Gl. 1480. b. is Yin bone (A 3: 19,2), c. is Chou III (inscr. 226). The graph shows a 'hand' grasping a 'man'.

d—f. *kiəp / kiəp / k i Shuowen says: walk rapidly, hasten (no text) e. is Chou I (inscr. 97, sense of a. above), f. is Chou II/III (inscr. 253, sense of a.). — g. *id.* urgent, urgency (Shī); hasty (Tso); distress (Tso). The phonetic is slightly deformed in the modern graph. — h. *id.* draw water (Yi); pull towards oneself (Chouli); loan for *id.* eagerly (Li). Gl. 1480. — i. *id.* degree, grade of quality (Li); steps of staircase (Li).

j. *xiəp / xiəp / h i inhale (Chuang); loan for *id.* move (Ch'uts'ī).

k. *ngiəp / ngiəp / y i dangerous (Chuang). — l. *id.* high (Ch'uts'ī); endangered (Meng).

m—n. *g'iep / g'iep / k i e Shuowen says: packing frame carried on the back (no text). n. is Chou III/IV (inscr. 327, sense here uncertain). — o. *id.* box carried on the back (Han time text examples).

682 a—b. *giəp / jiəp / y i and *giəp / jiəp / y e shine, gleam (Shī). The Seal has 'fire' and 'flower', b. also 'sun'.

683 a—e. *iəp / iəp / y i city, town (Shī); loan for *id.* to sob (Ch'uts'ī); for f. (Sün). b. is Yin bone (A 2: 13,2), c. is Yin (inscr. 52), d. is Chou I (inscr. 126), e. is Chou II

683	邑	邑	邑	邑	邑	邑	邑	邑	邑	684	邑	685	執	執	執
	a	b	c	d	e	f	g	h	i		a		a	b	c
	執	執	執	執	執	執	執	執	執	686	十	十	十	十	十
	d	e	f	g	h	i	j	k	l	m	n	o	a	b	c
	什	什	什	什	什	什	什	什	什	什	什	什	什	什	什
	d	e	f		a	a	b	c	d	e	f	g	h	i	
687	拾	拾	拾	拾	拾	拾	拾	拾	拾	拾	拾	拾	拾	拾	拾
	a	a	b	c	d	e	f	g	h		a	b	c	d	

(inscr. 132). — f. *id.* working the soil, forceful (Chuang; various readings); troubled, grieved (Ta Tai li). — g. *id.* to ladle out (Shī); loan for *id.* suppress (Sün); loan for 688 g. to bow (Sün). — h. *id.* moist, to moisten (Shī).
 i. **tiap* / *tiap* / y i and **ap* / *ap* / o short of breath (Sün).

684 a. **tiap* / *tiap* / c h ī to hobble, bind the front feet of a horse (Chuang).

685 a—e. **tiap* / *tiap* / c h ī seize, hold, grasp, take (Shī); shut, obstruct (Tso); intimate (Li); loan for h. terrifying (Shī). Gl. 1084. b. is Yin bone (A 5: 36,4), c. is Yin (inscr. 28), d. is Chou II (inscr. 147), e. is Chou II (inscr. 172). The graph shows a man with manacles.

f. **tiap* / *tiap* / c h ī rope, tether (Shī); bind (Tso).

g. **d'iap* / *d'iap* / c h ī hibernate (as snakes or insects) (Yi); to cluster (as insects) (Shī). Gl. 22.

h. **tiap* / *tiap* / c h ē and **niap* / *niap* / nie and **tiap* / *tiap* / c h ī scared stiff, stupefied (Chuang).

i. **tiap* / *tiap* / tsi growing vegetation (Kuoyü).

j. **tiab* / *tiab* / c h ī slow and heavy, unwilling to go (sc. horse) (Chuang).

k—l. **tiab* / *tiab* / c h ī catch, seize (Shu); hold, to present (Li). Gl. 1497. The word has early passed over into the -d class (> *tiad*), for it occurs as loan for 413 d. and e. (Chouli). l. is Yin bone (A 6: 29,5).

m. **tiab* / *tiab* / c h ī ceremonial gift (Shu). — n. *id.* bird of prey (Ch'uts'i); seize a prey (Li).

o. **tiem* / *tiem* / tie n throw down (Chuang); merge in water (Shu); overwhelm (Tso).

686 a—d. **d'iap* / *d'iap* / s h ī ten (Shī). b. is Yin bone (A 1: 5,5), c. is Yin (inscr. 10) d. is Chou I (inscr. 54). whereas — denotes 'one', the first of the singulars, | denotes 'ten', the first of the decades. — e. *id.* troop of ten men (Tso); ten objects (Meng).

**tiap* / *tiap* / c h ī juice, sap (Li); melting snow (Li).

687 a. **d'iap* / *d'iap* / s h ī pick, gather (Tso); archer's armlet (Shī); **g'iap* / *g'iap* / k i e alternat (Li); loan for 634 to wade (Li).

- 688 a. **ts'iap / ts'iap / t s'i* and **tsiap / tsiap / t s i* whisper (Shī ap. Shuowen). The Seal has 'mouth' and 'ear'.
- b. **ts'iap / ts'iap / t s'i* to hem (a garment) (Yili); (connect:) a sequel, a connected row of, continuous (Shī); loan for **ts'iap / ts'iap / t s'i* and **tsiap / tsiap / t s i* to babble (Shī). Gl. 618.
- c. **ts'iap / ts'iap / t s'i* to thatch a roof (Chouli); cover, repair (Tso).
- d. **dz'iap / dz'iap / t s i* collect, bring together, hold together (Shī); harmonious (Shī); **tsiap / tsiap / c h i* gather up (Li). Gl. 899.
- e. **tsiap / tsiap / c h i* to collect, to store (Shī); to fold up (as wings) (Shī); concordant (Shī); to stop (Tso). Gl. 693. — f. *id.* crowded together (Shī). Gl. 21.
- g. **tsiap / tsiap / t s i* and **tsiap / tsiap / c h i* to cluster together, to crowd (Shī); **iap / iap / y i* to bow, salute (Shī). Gl. 21.
- h. **tsiap / tsiap / t s i e* oar (Shī); dense grove (Lü). — i. variant of the preceding ('oar') (Kuan).
- 689 a. **dziap / ziap / s i* additional robe over another (Li); to cover (Li); repeat (Tso); follow, accord with (Li); loan for *id.* surprise attack (Tso); receive (Tso). The Seal has 'garment' and 'dragon'.
- 690 a. **dziap / ziap / s i* to practise flying (Li); to practise, exercise (Lunyü); be familiar with (Shu); repeatedly (Shu), in repeated gusts (sc. wind) (Shī). Cf. 689. G. 94. The graph (cf. e. below) has 'wing' and 'sun'. — b. variant of the preceding (Chuang). — c. *id.* peg, pin (Chuang). — d—e. *id.* Shuowen says: horse with hairy legs (no text). e. is Yin bone (A 4: 47,5, sense here uncertain).
- f. **ziap / iap / y i* and ? / *jiap / y i* gleaming (Shī). Gl. 389.
- g. **d'iap / d'iep / t i e* double, lined (garment) (Li).
- h. **tiap / tsiap / c h ê* to fear (Chuang).
- 691 a—c. **dz'iap / dz'iap / t s i* come together and settle (sc. birds) (Shī); assemble (Tso); collect (Shī); united, harmonious (Tso); accomplish (Shī). Gl. 1917. b. is Yin bone (A 5: 37,7), c. is Chou II (inscr. 180). The graph has 'bird' and 'tree'.
- d. **dz'iap / dz'iap / t s a* various kinds brought together, mixed (Shī); variegated (Li). Loan for 679 (Lü). The word is cognate to the preceding.
- 692 a. **siap / siap / s h i* and **ts'iap / ts'iap / c h i* to flap (sc. the ears) (Shī). loan for **k'iap / k'iap / k'i* dry, scorched (Shī). Gl. 205. Vulg. loan for 693 a.
- b. **dziap / ziap / s i* low, wet ground (Shī); river side (Tso).
- 693 a—e. **siap / siap / s h i* damp, wet (sc. soil) (Yi). b. is Yin bone (B shang 13: 6), c. is Yin bone (A 2: 3,4), d. is Chou I/II (inscr. 205), e. is Chou III/IV (inscr. 326). The graph seems to show (besides 'water' to the left) layers of earth with water drops in between (distorted into 'silk' in e.), sometimes with addition of 'earth' (d., e.).
- 694 a—d. **gliap / liap / l i* to stand (Shī); set up, raise (Shī); ascend (throne) (Tso); loan for f. (Shī). Gl. 1087. b. is Yin bone (A 7: 16,1), c. is Yin (inscr. 46, name), d. is Chou II (inscr. 134, sense of 𠂔). The graph is a drawing of a standing man. — e. *id.* splint hat (Shī). — f. *id.* grains of rice (Meng); live on grain (Shu).
- g. **gliap / liap / l i* and **g'liap / g'iap / k i* pen for animals (Meng).
- h. **k'liap / k'iap / k'i* weep (Shī). — i. *id.* juice (Yili).
- j—k. **glap / lap / l a* Shuowen says: rumble of stones (no text). k. is Chou I (inscr. 96, sense here uncertain). — l. *id.* to break (Kungyang, one version).

692	濕	隕	693	溼	𣶒	𣶑	𣶒	𣶑	694	立	𠂔	𠂔	𠂔	笠	粒
	a	b		a	b	c	d	e		a	b	c	d	e	f
芷	泣	清	厓	𠂔	拉	695	入	𠂔	𠂔	𠂔	內	𠂔	𠂔	納	軌
g	h	i	j	k	l		a	b	c	d	e	f	g	h	i
訥	訥	肉	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	696	幸	幸	𠂔	𠂔	697	
j	k	l	m	n	o	p	q	r	s		a	b	c	d	
岡	剛	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔						
a	b	c	d	e	f	g	h								

695 a—d. **ñiəp / ñziəp / ju* enter (Shī); to bring in, to present (Tso); take to heart (Shī). Gl. 816. b. is Yin bone (A 1: 9,7), c. is Yin (inscr. 48), d. is Chou I (inscr. 59). The graph shows some sharp-pointed object (a wedge? an arrow-point?).

e—g. **nəp / nāp / na* (same as h. below, hence the reading) to bring in (Meng); **nwəb > nwəd / nuəi-* / *nei* interior, inside, inner, in (Shī). loan for a. enter (Shu, orthodox version). Gl. 1223. f. is Chou I (inscr. 56), g. is Chou I (inscr. 63).

h. **nəp / nāp / na* to bring in, convey to, present (Shī); insert (Li). — i. *id.* inner reins of the outside horses in a team of four horses (Shī).

In the following words it is uncertain whether there was originally a final *-p*, which became *-t* by dissimilation at an early date: j. **nwəp > *nwət* etc. (just as **nwəb > *nwəd* through dissimilation), or 𠂔 was chosen as phonetic in them all at a time when its **nwəb* had already passed over to **nwəd*. In the latter case the dental finals in j. **nwət* etc. is original. We must leave this question open.

j. **nwət / nuət / no* slow of speech (Lunyü).

k—m. **ñiwat / ñziwät / ?* and **ñiwät / ñziwät / ?* and **nwät / nwät / ?* and **nwət / nuət / no* slow of speech (Li). m. is Yin bone (A 1: 36,6, sense here uncertain).

n. **ñiwad / ñziwäi-* / *ju ei* peg, pin, tenon (Chuang). — o. *id.* bend of river, or juncture of two rivers (Shu). — p. variant of s. below (Meng). — q. *id.* Shuowen says: plants sprouting (no text). loan for o. (Shī), for s. (Chuang). Gl. 910.

r. **ñiwad / ñziwäi-* / *ju ei* and **ñiwät / ñziwät / jo* hot, burn (Li). — s. *id.* mosquito, gnat (Sün).

696 a—d. **ñiəp / ñiäp / nie* Shuowen says: that by which you frighten people (no text). In the bone inscriptions the primary graph is used as a synonym of 685 a. above and probably depicts the manacles of a prisoner. c. is Yin bone (A 4: 17,3), d. is Yin bone (A 5: 13,6).

697 a. **kāng / kāng / kaŋ* hill, ridge (Shī). — b—d. *id.* hard, strong (Shī); odd (number) (Li); loan for f. (Shī). c. is Yin bone (I 48: 4), d. is Chou II (inscr. 147). — e. *id.* guiding rope of a net (Shu); regulator, regulate (Shī); rule, law (Tso). — f—g. *id.* bull (Kungyang). g. is Yin bone (A 2: 17,8 name).

h. **kāng / kāng, kāng-* / *kaŋ* steel (Lie).

698	亢	抗	伉	恍	杭	沆	頽	坑	阼	699	仰	昂	仰	迎	700
	a	b	c	d	e	f	g	h	i		a	b	c	d	
唐	𡩺	塘	塘	塘	701	宕	宕	宕	702	葬	703	倉	倉	滄	滄
a	b	c	d	e		a	b	c		a		a	b	c	d
蒼	鶻	搶	搶	槍	蹌	槍	創	愴	瘡	704	桑	穎	705	喪	𣦵
e	f	g	h	i	j	k	l	m	n		a	b		a	b
𣦵	𣦵	706	光	𣦵	𣦵	𣦵	𣦵	𣦵	𣦵	𣦵	𣦵	𣦵	𣦵	𣦵	𣦵
c	d		a	b	c	d	e	f	g	h	i	j			

698 a. **kâng / kâng / k'âng* neck, throat (only Han time text ex.); name of a constellation (Li); loan for *id.* lift high (Chuang); **k'âng / k'âng- / k'âng* overbearing (Yi); excessive (Tso); screen, protect, defend (Tso); loan for b. obstruct, oppose (Tso); for c. equal (Li).

b. **k'âng / k'âng- / k'âng* to set up (Shī); lift (Li); to obstruct, oppose (Lao); protect Kuoyü). — c. *id.* equal, companion, mate (Tso); loan for *id.* high (sc. gate) (Shī); proud (Hanfei); for b. oppose (Kuots'ê).

d. **k'âng / k'âng- / k'âng-* / *k'âng* grieved (Kuots'ê).

e. **g'âng / yâng / h'ang* to go by boat (Shī).

f. **g'âng / yâng- / h'ang* hang-hie moisture of the dew (Ch'uts'i).

g. **g'âng / yâng / h'ang* stretch the neck (Shī). Gl. 71.

h. **k'âng / k'âng / k'ên* g pit (Ch'uts'i). — i. *id.* pit, hole (Chuang).

699 a. **ngâng / ngâng / a ng* high (Shī), loan for *id.* I, me (Shī); **ngiang / ngiang- / y a ng* look up (Shī); loan for d. (Kuoyü). Gl. 879, 914.

b. **ngâng / ngâng / a ng* lift high (Ch'uts'i).

c. **ngiang / ngiang- / y a ng* lift the face, look up (Shī).

d. **ngiâng / ngivng / ying* to meet (Tso); **ngiâng / ngivng- / ying* go to meet, receive (Shī).

700 a—b. **d'âng / d'âng / t'a ng* exaggerate (Chuang); great (Chouli); loan for *id.* path in the temple (Shī); dodder (Shī); *t'a ng - t'i* cherry tree (Shī). b. is Yin bone (A 4: 29, 5, name). — c. *id.* dam, dyke (Kuoyü). — d. *id.* cup (Sün). — e. *id.* cicada (Shī).

701 a—c. **d'âng / d'âng- / t'a ng* cave-dwelling (no pre-Han text ex.); loan for *id.* surpass (Kuliang). b. is Yin bone (A 1: 30, 7), c. is Chou II (inscr. 150). The graph has 'roof' and 'stone' (795).

702 a. **tsâng / tsâng- / t's a ng* to bury, inter (Lunyü). The Seal has 'die, dead' and 'grass' (doubled).

703 a—b. **ts'âng / ts'âng / t's'a ng* granary (Shī); loan for e. (Li), for m. (Shī); *t's'a ng - k'eng* oriole (Shī). Gl. 412. b. is Chou II (inscr. 184).

c. **ts'âng / ts'âng / t's'a ng* and **ts'iang / ts'iang- / c'h'u a ng* cold (Yi Chou shu).

- d. **ts'âng / ts'âng / t s' a n g* name of a river (Shu); loan for c. (Lie). — e. *id.* green (Shī); azure (Shī).
 f. **ts'âng / ts'âng / t s' a n g* crane (Ch'uts'i); loan for **ts'iang / ts'iang / t s' i a n g* to tinkle (Shī). Gl. 450.
 g. **ts'iang / ts'iang, ts'iang: / t s' i a n g* to rush (Chuang); **tṣ'iang / tṣ'iang: / c h' u a n g* to beat (Kuots'ê).
 h. **ts'iang / ts'iang / t s' i a n g* to tinkle (Shī) (cf. f. above). Gl. 450. — i. *id.* sharp-pointed stick (Kuoyü).
 j. **ts'iang / ts'iang / t s' i a n g* move in a stately way (Shī); to dance (Shu). Gl. 266, 1344. — k. variant of the preceding (Shu ap. Shuowen).
 l. **tṣ'iang / tṣ'iang / c h' u a n g* to wound (Li); loan for **tṣ'iang / tṣ'iang- / c h' u a n g* start work (Shu); commence, create (Lunyü); loan for n. (Li). Gl. 1332.
 m. **tṣ'iang / tṣ'iang- / c h' u a n g* grieved (Li).
 n. **tṣ'iang / tṣ'iang / c h' u a n g* boil, tumour (Kuots'ê).

704 a. **sâng / sâng / s a n g* mulberry tree (Shī). The Seal has 'tree' and three 'hands'.
 b. **sâng / sâng: / s a n g* forehead (Tso).

705 a—d. **sâng / sâng / s a n g* mourning, burial (Shī); **sâng / sâng- / s a n g* to lose (Shī); destroy (Shu). b. is Chou I (inscr. 65), c. is Chou II (inscr. 180), d. is Chou III (inscr. 234).

- 706 a—e. **kwâng / kwâng / k u a n g* light, bright (Shī); brilliant, glory (Shī); loan for 707 m. fully, extensively (Shu). Gl. 899, 1209. b. is Yin bone (A 5: 32, 7, name?), c. is Yin (inscr. 10, sense here uncertain), d. is Chou I (inscr. 64), e. is Chou I (inscr. 70). The graph has a kneeling 'man' and 'fire'. — f. *id.* rushing water (Sün); violent, fierce (Shī). Gl. 101, 1038.
 g. **k'wâng / k'wâng- / k' u a n g* fine floss silk (Chuang).
 h. **kwâng / kwâng / k u a n g* and **kwâng / kwóng / k u n g* ample (Kuoyü).
 i. **kwâng / kwóng / k u a n g* (Mand. *k u a n g* is irregular, we should expect *k u n g*) drinking horn, a kind of ritual vessel (Shī).
 j. **χwâng / χwâng: / h u a n g* flurried (Li); confused (Lao).

707 a—b. **g'wâng / γwâng / h u a n g* yellow (Shī). b. is Chou I (inscr. 79). The graph is practically identical with *k i e n* distress (480 above), explanation uncertain. — c—d. *id.* half-circle shaped jade insignium (Chouli). — e—f. *id.* lake, pool (Tso); great, vast (Sün). f. is Yin bone (A 2: 5, 7, name). — g. *id.* tongue in a flute, flute, reed-organ (Shī).

- h—k. **kwâng / kwâng: / k u a n g* wide, broad, large (Shī); enlarge (Shī); **kwâng / kwâng- / k u a n g* a cohort (Tso), a group of chariots (Tso); distance from east to west (Chouli). i. is Chou II (inscr. 172), j. is Chou II (inscr. 174), k. is Chou II (inscr. 197).
 l. **kwâng / kwóng / k u a n g* (Mand. *k u a n g* is irregular, we should expect *k u n g*) drinking horn, a kind of ritual vessel (Chouli) (variant of 706 i. above).
 m. **g'wâng / γwóng / h u n g, h e n g* (Mand. *h e n g* is irregular) crosswise (Tso); transversal, latitudinal (Ch'uts'i); perverse, unjust (Meng); **kwâng / kwâng- / k u a n g* intense, full (sc. sound) (Li); fully, extensively (Shu). Gl. 1209.
 n. **k'wâng / k'wâng- / k' u a n g* grave pit (Li); wilds, uncultivated tracts (Meng). — o. *id.* bright (Chuang); desolate, waste (Shī); vacant (Shu); omit, neglect (Li); wide (Lao). — p—q. *id.* fine floss silk (Shu), same as 706 g. above; quilted (sc. garment) (Tso). q. is Chou I/II (inscr. 213, name).

707	黃	員	璜	黃	漢	漢	簧	廣	廣	廣	園	廣	橫	橫	曠
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
	續	續	慮	擴	擴	708	皇	皇	皇	皇	皇	皇	皇	皇	隍
	p	q	r	s	t		a	b	c	d	e	f	g	h	i
	蝗	凰	蝗	蝗	709	莽	710	薑	薑	僵	薑	疆	疆	疆	疆
	k	l	m	n		a		a	b	c	d	e	f	g	h
711	姜	姜	712	羌	羌	羌	羌	羌	羌	羌	羌	羌	羌	羌	羌
	a	b		a	b	c	d	e		a	b	c	d		

r. **k'wāng / k'wāng*; *k'wāng-* / *k'u a ng* and **k'āng / k'āng*: / *k'a ng* wide off, far away (Shī ap. Shuowen). Gl. 125.

s. **kwāng / kwāng*: / *k u ng* rustic, rude (Kuanyin).

t. **k'wāk / k'wāk* / *k'u o* extend (Meng).

708 a—c. **g'wāng / wāng* / *h u a ng* august, sovereign (Shī); to revere (Shī); magnificent, brilliant (Shī); yellow-and-white spotted (Shī); to regulate (Shī); ceremonial cap (Li); anxious, dissatisfied (Meng); loan for i. (Shī), for l. (Shu). Gl. 391, 393, 661, 744, 1075, 1141. b. is Chou I (inscr. 69), c. is Chou I (inscr. 86). — d. *id.* walk irresolutely, hesitate (Chuang). — e. variant of the preceding (Kuoyü). — f. *id.* stagnant water (Ta Tai li). — g. *id.* brilliant (Shī). — h. *id.* bamboo thicket (Ch'uts'i). — i. *id.* leisure (Shī). — j. *id.* moat (Yi). — k. *id.* cake (Ch'uts'i). — l. *id.* female phoenix (Shī).

m. **g'wāng / wāng* / *h u a ng* and **g'wāng / wāng* / *h u ng* locust (Li).

n. **g'wāng / wāng* / *h u ng* and **χwāng / χwāng* / *h u ng* to resound (as weeping, or bells) (Shī). Gl. 1085.

709 a. **mwāng / mwāng*: / *m a ng* grass, weeds (Meng); jungle (Tso); luxuriant (growth) (Ch'uts'i); coarse (Chuang). The Seal has 'dog' and 'grass' (doubled).

710 a. **kiang / kiang* / *k i a ng* boundary (Chouli). The Seal shows two 'fields' delimited by three boundary lines. — b. variant of the preceding (Ta Tai li).

c. **kiang / kiang* / *k i a ng* and **g'iang / g'iang* / *k'i a ng* prostrate, fall (Lü); overthrow (Chuang).

d. **kiang / kiang* / *k i a ng* ginger (Lunyü).

e—g. **g'iang / g'iang* / *k'i a ng* strong, violent (Shī); **g'iang / g'iang*: / *k'i a ng* (Mand. *k'i a ng* here is irregular, we should expect a *k i a ng*) make an effort (Meng); compel (Meng); **kiang / kiang* / *k i a ng* *k i a ng* - *k i a ng* fierce (Shī). Gl. 137, 1119. f. is Chou I (inscr. 65, sense of a. above), g. is Chou II (inscr. 139).

h—i. **kiang / kiang* / *k i a ng* boundary, limit (Shī), s. w. as a. above; loan for **g'iang / g'iang*: / *k i a ng* hard (sc. soil) (Chouli). i. is Chou III (inscr. 229).

711 a—b. **kiang / kiang* / *k i a ng* family name (Shī); loan for e. fierce (Shī, Ts'i version). Gl. 137. b. is Chou I (inscr. 69). The graph has 'woman' and 'sheep'.

712 a—d. **k'iang* / *k'iang* / *k'ia n g* Western tribes (Shī); loan for *id.* a particle (Ch'uts'i).
 b. is Yin bone (P 154; the identification of the char., which has been doubted by some authors, is certain in this instance; the phrase runs: *k'ia n g s h i j e n* "ten k'iang men"),
 c. is Yin bone (A 1: 9,6), d. is Chou III (inscr. 220, name). The graph has 'man' and 'sheep', sometimes (c.) also a third element of uncertain interpretation. — **e.** *id.* beetle (Chuang).

713 a—b. **g'iang* / *g'iang* / *k'ia n g* Shuowen says: a kind of insect (no text; was it a variant of 712 e. above?); loan for *id.* strong (Meng); **g'iang* / *g'iang*: / *k'ia n g*, *k'ia n g* (the Pek. aspirate is irregular) make an effort (Tso), compel (Li).

c. **k'iang* / *k'iang*: / *k'ia n g* string, cord (Li). — **d.** *id.* bands by which infants are wrapped and carried on the back (Lunyü).

714 a—b. **xiang* / *xiang* / *hiang* Shuowen says: fragrance of grain. There are no text examples of this; but since it occurs in the sense of j. below 'feast' in inscr. 270, and since it recurs as a drawing of a vessel in d—h. below, it is obviously etymologically the same word: fragrant food, feast. b. is Chou II/III (inscr. 270, sense of j. below).

c—h. **xiang* / *xiang*- / *hiang* to face, turn towards (Li); draw towards (Shī); (face side:) window (Li); (the «facing» side =) south (Shī); (the time «turning towards» the speaker:) a little while ago (Lunyü); loan for **xiang* / *xiang* / *hiang* village (Lunyü); district (Chouli); region, tract (Shī); **xiang* / *xiang*: / *hiang* to feast (Sün). d. is Yin bone (A 4: 22,6, sense of j.), e. is Yin bone (A 4: 22,3, sense of j.). f. is Yin (inscr. 20, sense of j.), g. is Chou I (inscr. 58, sense of j.), h. is Chou II (inscr. 134, sense of 'turn towards'). Thus the graph, which shows two men sitting turned towards one another at a food vessel, serves both for *xiang*: 'feast' and *xiang*- 'to face'.

i. **xiang* / *xiang*- / *hiang* to face, approach (Shu); loan for j. to enjoy (Shu), for n. (Yi).

j. **xiang* / *xiang*: / *hiang* feast (Li); enjoy a feast (Shī); to present food or drink at a feast or a sacrifice (Shī); receive and enjoy such an offering (Li).

k. **xiang* / *xiang*-, *xiang*- / *hiang* and ? / *xiang*-, *xiang*- / *shang* a short time (Tso ap. Shuowen), recently (Lü); loan for i. (Chuang).

l. **xiang* / *xiang* / *hiang* beef soup (Li). — **m.** *id.* smell of grain (Li).

n. **xiang* / *xiang*: / *hiang* echo (Lie).

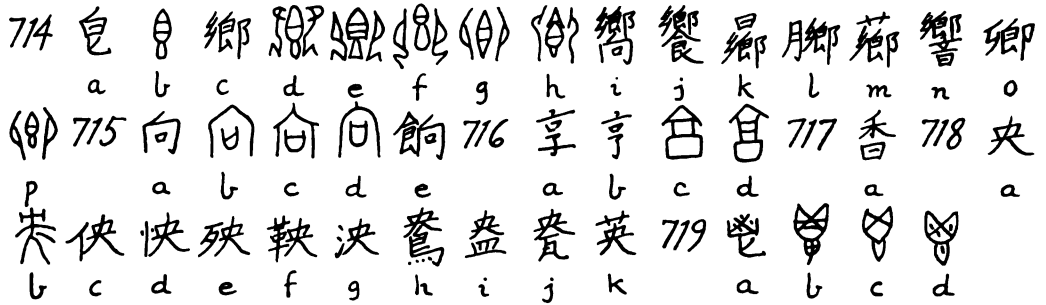
o—p. **k'iang* / *k'iang* / *k'ia n g* minister (Shī). p. is Chou I (inscr. 70, sense of 'minister'). Thus one and the same Archaic graph serves for 鄉 *hiang* and 卿 *k'ing*.

715 a—d. **xiang* / *xiang*- / *hiang* window facing North (Shī); turn towards (Chuang); formerly (Chuang), cf. the preceding group. b. is Yin bone (A 2: 20,5, name), c. is Yin (inscr. 5, name), d. is Chou II (inscr. 174, name). The graph is a drawing of a house with a window.

e. ? / *xiang*- / *shang* carry food to field labourers (Meng).

716 a—d. **xiang* / *xiang*: / *hiang* sacrificial offering (Shī); feast (Tso); enjoy (Tso); **xiang* / *xiang*: / *h e n g* penetrate (Yi); loan for 烹 (Shī). a. and b. are primarily identical, two variants of the same char.; the usage to write a. for *hiang* and b. for *heng* is modern; in T'ang time the two forms were still used *promiscue*. c. is Yin bone (A 6: 63,5), d. is Chou I (inscr. 65). The graph shows a building, possibly a temple.

717 a. **xiang* / *xiang* / *hiang* fragrance (Shī).



718 a—b. **iang* / *iang* / y a n g centre, middle (Shī); end (Shī); loan for *id.* and **iāng* / *iāng* / y i n g brilliant (Shī); tinkling of bells (Shī). Gl. 458, 480. b. is Chou II (inscr. 157). The graph shows a man with a carrying-pole, supported in its centre, cf. 656 above.

c. **iang* / *iang* / y a n g and **āng* / *āng* / a n g bend the body (Chuang).

d. **iang* / *iang* / y a n g disconcerted, discontented (Kuots'ê).

e. **iang* / *iang* / y a n g calamity (Tso); damage, destroy (Meng).

f. **iang* / *iang* / y a n g strap on breast of horse or ox (Tso); loan for d. (Shī). Gl. 646.

g. **iang* / *iang* / y a n g to flow, a great and deep flow (Shī).

h. **iang* / *iang* / y a n g and **āng* / *āng* / a n g female of mandarin duck (Shī).

i. **āng* / *āng* / a n g a kind of liquor (Li); full, ample (Meng). — j. *id.* (basin, tub, tub-like;) obese, swollen (Chuang).

k. **iāng* / *iāng* / y i n g flower, blossom (Shī); loan for *id.* a kind of precious stone (Shī); brilliant (Shī); ornament (Shī). Gl. 224, 273, 458.

719 a—d. **t'iang* / *t'iang* / c h'a n g aromatic spirits (Shī); loan for 721 m. below (Shī).

b. is Yin bone (A 1: 9,7), c. is Yin bone (I 43: 5), d. is Chou I (inscr. 65). The graph is a drawing of a bowl.

720 a—d. **diang* / *iang* / y a n g South side (inscr. Yin bone A 4: 10,2). b. is Yin bone (A 4: 10,2), c. is Chou I (inscr. 59, possibly sense of m' below), d. is Chou I (inscr. 98, sense of j. below).

e—g. **diang* / *iang* / y a n g South slope of a height (Shī); North bank of a river (Shī); light, brightness (Shī); the sun (Shī); the light cosmogonic principle (Tso); elated (Shī). Gl. 199, 351. f. is Chou I (inscr. 100, sense of j.), g. is Chou II (inscr. 157). — h. *id.* sunshine, bright (Shu).

i. **diang* / *iang* / y a n g to roast, to heat (Chuang); cruel (Yi Chou shu).

j—o. **diang* / *iang* / y a n g lift, raise (Shī); (throw up:) to winnow (Shī); to display, extol (Shī); to stir (Shī); raise the voice (Shī); loan for *id.* forehead (Shī); distinguished (Li); battle-axe (Shī); hawk (Shī). Gl. 201, 241, 785, 1134. k. is Chou I (inscr. 59), l. is Chou I (inscr. 69), m. is Chou I (inscr. 78), n. is Chou I (inscr. 91), o. is Chou I (inscr. 105); the radical in these latter is 786 below inst. of rad. 64. — p. *id.* tossed up by the wind (Ch'uts'i); loan for *id.* lift the voice (Shu); promote (Shu); stately, lordly (Tso). Gl. 1325, 1349. — q—r. *id.* poplar (Shī). r. is Chou III/IV (inscr. 324). — s. *id.* sore, ulcer (Tso). — t. *id.* metal frontlet of a horse (Shī); ornament on shield (Li).

720	易	𠂔	𠂔	𠂔	陽	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o				
	賜	楊	楊	瘍	錫	𠂔	暢	場	腸	湯	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'	f'			
	楊	楊	楊	傷	殤	觴	湯	湯	蕩	蕩	721	長	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	g'	h'	i'	j'	k'	l'	m'	n'	o'	p'		a	b	c	d	e			
	莨	帳	張	糧	餵	俚	悵	𠂔	𠂔	722	丈	杖							
	f	g	h	i	j	k	l	m	n		a	b							

u. **t'iang / t'iang-* / *ch'a ng* kill the sprouting grass by turning the soil with plough (Ta Tai li). — v. *id.* penetrate everywhere, spread out (Yi); full (Li); long (Shī); ample, luxuriant (Meng); loan for 719 a. above (Li).

x. **d'iang / d'iang-* / *ch'a ng* arena (Shī). — y. *id.* intestines (Shī).

z—b'. **t'ang / t'ang-* / *t'a ng* hot liquid (Lunyü); reckless (Shī); **siang / siang-* / *sh'a ng* amply-flowing (sc. a river) (Shī); Gls. 329, 655. a'. is Chou I (inscr. 88, name), b'. is Chou II/III (inscr. 258, name).

c—d'. **d'ang / d'ang-* / *t'a ng* sweets, cake (only Han time text ex.). d'. is Chou I (inscr. 105, sense here uncertain).

e'. **d'ang / d'ang-* / *t'a ng* carefree, extravagant (Sün); **siang / siang-* / *sh'a ng* (to move:) straight and rapidly, directly (Li).

f'. **d'ang / d'ang-* / *t'a ng* veined stone (only Han time text ex.); loan for *id.* exceed (Chuang).

g'—h'. **siang / siang-* / *sh'a ng* expel evil spirits (Li).

i'. **siang / siang-* / *sh'a ng* and **ts'iang / ts'iang-* / *ts'i a ng* Shuowen says: to wound, hurt (no text).

j'. **siang / siang-* / *sh'a ng* to wound, hurt, damage (Tso); afflict (Shī). The right part of the char. is said to be an abbreviated form of the preceding. — k'. *id.* to die in childhood (Tso). — l'. *id.* goblet (Tso).

m'. **d'ang / d'ang-* / *t'a ng* a kind of precious stone (Li ap. Shuowen). — n'. *id.* eliminate (Yi, acc. to some comm.); shake (Tso); **t'ang / t'ang-* / *t'a ng* push forward (Lunyü).

o'. **d'ang / d'ang-* / *t'a ng* big bamboo (Shu).

p'. **d'ang / d'ang-* / *t'a ng* great, immense (Shī); extensively (Shu); large-minded (Lunyü); even, smooth (Shī); move (Li); shake (Shu); draw off (sc. water) (Chouli); destroy (Kuoyü); license, reckless (Lunyü); **d'ang / d'ang-* / *t'a ng* throw out, purify from (Li). Gls. 329, 912.

721 a—e. **d'iang / d'iang-* / *ch'a ng* long, tall (Shī); a long time (Shī); always (Lunyü); **d'iang / d'iang-* / *ch'a ng* length, measure of length (Li); **tiang / tiang-* / *ch'a ng* grow tall (Meng); increase (Shī); grown-up, elder, senior (Shī); superior (Shī); chief (Shu); preside (Shī). b. is Yin bone (A 2: 8,3, name), c. is Yin bone (B shang 19: 6), d. is Chou III (inscr. 220, enlarged by rad. 117) e. is pre-Han (inscr. 423, name). Does the graph show a man with long hair or a tall, plume-like head-dress?

- f. **d'iang / d'iang / ch'a ng* a kind of tree (Shī).
 g. **tiang / tiang- / ch'a ng* curtain (Ch'uts'i).
 h. **tiang / tiang / ch'a ng* give tension to a bow, string the bow (Shī); to string an instrument (Kuots'ê); stretch, extend (Lao); display (Shī); spread out (a tent) (Chouli); (a spread-out thing:) a tent (Tso); a hunting net (Chouli); arrange, dispose (Chuang); (extended:) large, broad (Shī); boast, impose on (Shu); **tiang / tiang- / ch'a ng* to swell, conceited (Tso); wanting to go to stool (Tso).
 i. **tiang / tiang / ch'a ng* provisions (Shī). — j. *id.* cake (Ch'uts'i).
 k. **tiang / tiang / ch'a ng* and **t'ang / t'vng- / ch'e ng* reckless (Li).
 l. **tiang / tiang- / ch'a ng* disappointed (Li). — m. *id.* bow-case, put in a bow-case (Shī).
 n. **d'ang / d'vng / ch'e ng* door-posts (Li).
- 722 a. **d'iang / d'iang / ch'a ng* a measure of 10 ch'i (Tso); loan for *id.* old man (Lunyü); loan for b. below (Li). The Seal has 'ten' and 'hand'.
 b. **d'iang / d'iang / ch'a ng* staff, stick (Lunyü); **d'iang / d'iang- / ch'a ng* lean on, rely on (Tso); wield (Shu).
- 723 a—d. **tiang / tiang / ch'a ng* brilliant, illustrious (Shu); splendid (Shī); refinement (Shī); ornament, décor (Shī); pattern (Shī); rule, statute (Shī); distinctive mark (Tso); signal (Kuoyü); emblem of distinction, insignium, tessera (Shī); to display, manifest (Tso); (patterned words:) stanza (Tso). Gl. 807, 1101. b. is Yin (inscr. 44), c. is Chou I (inscr. 78), d. is Chou II (inscr. 163, sense of h.). — e. *id.* to display (Shu). — f. *id.* camphor tree (Kuots'ê). — g. *id.* fallow-deer (Lü). — h—i. *id.* insignium, tessera (Shī). Gl. 804. i. is Chou III/IV (inscr. 310, name). — j. *id.* place name (Tso); loan for k. dam up (Li).
 k. **tiang / tiang, tiang- / ch'a ng* dyke, dam up (Tso), obstacle (Li).
- 724 a—b. **tiang / tiang / ch'a ng* bright, splendid (Shī); to flourish, prosper (Shī); abundant (Li); loan for f. (Yili). b. is pre-Han (inscr. 426, name).
 c. **tiang / tiang- / ch'a ng* to lead in singing, intone (Shī). loan for e. (Chuang). — d. *id.* take the lead (uoyü).
 e. **tiang / tiang / ch'a ng* to rush (Chuang); rash, extravagant (Ch'uts'i). — f. *id.* Acorus calamus (Lü). — g. *id.* palace gate (Ch'uts'i).
- 725 a—c. **d'iang / ziang- / sh'a ng* upwards (Shu); high, admirable (Tso); superior (Shu); to place over, above (Lunyü); exalt (Meng); approve (Shī); esteem higher, prefer (Li); ascend (Meng); surpass (Meng); add to (Shī); (consider high and desirable:) wish (Shī); would that (Shī); loan for *id.* still, yet (Shī). Gl. 276, 942, 1477. b. is Chou II (inscr. 132, sense of q. below), c. is Chou (inscr. 367). The graph may have been a drawing of a house with roof ridge (cf. 715 above); or was it the primary graph for s. below?
 d. **d'iang / ziang / sh'a ng* lower garment (Shī); curtain (Li); loan for *id.* ample, splendid (Shī).
 e. **d'iang / ziang / ch'a ng* a kind of banner (Chouli); loan for *id.* constant, regular (Shī); regular lot or duty (Shī); perpetuate (Shu); always (Shī); a length measure (Yili); cherry tree (Shī). Gl. 1202. — f—h. *id.* to taste (Shī); try (Meng); mark of past tense (Lunyü); (tasting the new fruit:) autumnal sacrifice (Shī). g. is Chou II (inscr. 151), h. is Chou IV (inscr. 284). — i. variant of the preceding (Kuoyü).
 j. **tiang / tiang / ch'a ng* palm of the hand (Lunyü); manage (Chouli); y a n g - c h a n g disconcerted (Shī). Gl. 646.

723	章	𠂔	𠂔	𠂔	彰	樟	獐	璋	璋	鄧	障	724	昌	昌	倡
	a	b	c	d	e	f	g	h	i	j	k		a	b	c
唱	猖	昌	𠂔	725	尚	向	尙	裳	常	嘗	𠂔	𠂔	嘗	掌	倘
	d	e	f	g	a	b	c	d	e	f	g	h	i	j	k
倘	敞	賞	𠂔	𠂔	當	黨	堂	棠	棠	𠂔	𠂔	償	儻	攏	𠂔
	l	m	n	o	p	q	r	s	t	u	v	x	y	z	a'
𠂔	𠂔	𠂔	𠂔	726	上	二	二	二							b'
	c'	d'	e'	f'	a	b	c	d							

- k. **t'iang / ts'iang*: / ch'a ng and **t'ang / t'ang, t'ang*: / t'a ng stop suddenly (Chuang).
l. **t'iang / ts'iang*: / ch'a ng despondent (Chuang). — m. *id.* high level land, open, spacious (only Han time text ex.).
n—p. **s'iang / s'iang*: / sh'a ng to reward (Lunyü). o. is Chou II (inscr. 132, sense of y.), p. is Chou III (inscr. 220).
q. **tang / tang / ta ng* have the value of, be equal of, rank with (Tso); to match, resist (Meng); be capable of (Meng); undertake, sustain (Lunyü); to function as, act as, be (Meng); take charge of, govern (Tso); to shield, protect (Tso); to rest on, be on (Shu); in, at, on (Lunyü); actual, at that time (Kuoyü); to face, vis-à-vis (Tso); **tang / tang-* / ta ng right, ought (Meng); suitable (Tso); base, foundation (Hanfei).
r. **tang / tang*: / ta ng party (Tso); partisan, partisanly (Shu); class, category (Lunyü); a group of families, village (Lunyü); place (Tso); loan for *id.* straightforward words (Sün). Gl. 1300.
s. **d'ang / d'ang / t'a ng* hall, apartment (Shi); lay a house foundation (Shu); loan for *id.* magnificent (Lunyü); for t. (Shi). Gl. 320. — t. *id.* Pyrus (Shi).
u. **d'ang / d'ang / ch'e ng* serve as a stay or support to (Chouli).
v. **d'iang / z'iang / ch'a ng* name of a fish (Shi).
x. **t'iang / ts'iang*: / ch'a ng scared (Lie).
y. **d'iang / z'iang / ch'a ng* and **d'iang / z'iang-* / sh'a ng indemnify, pay back, fulfil (Tso).
z. **t'ang / t'ang*: / t'a ng easy-going, careless, negligent (Chuang); accidental, sudden (Chuang). — a'. *id.* beat (Lie). — b'. *id.* dark, veiled (sc. sun) (Ch'uts'i). — c'. *id.* bad eye-sight (Ch'uts'i).
d'. **d'ang / d'ang / t'a ng* mantis (Chuang).
e'. **t'ang / t'ang / t'a ng* sound of drum (Shi).
f'. **t'ang / t'ang / ch'e ng* look straight at, stare (Chuang).
726 a—d. **d'iang / z'iang-* / sh'a ng up, above, on, over, upwards (Shi); supreme (Shi); highest, superior (Tso); first (Shu); **d'iang / z'iang*: / sh'a ng rise (Shi); raise (Tso); go up (Tso); rate high (Tso); loan for 725 a. would that (Shi). Gl. 276. b. is Yin bone (A 2: 14,3), c. is Chou I inscr. 63), d. is Chou II (inscr. 139). The graph is a symbol.
727 a—c. **ts'iang / ts'iang / ts'i a ng* an ancient personal name (T'angyün). The primary sense of the graph is not known through any text examples, and Shuowen does not regis-

f'. **tsâŋ* / *tsâŋ* / t s a n g good (Shī).

g'. *dz'âng / dz'âng / t s' a n g conceal (Yi); to store (Yi); *dz'âng / dz'âng- / t s' a n g a store, treasure (Shī); intestines (Chouli). loan for f' (Shī). Gl. 1722.

h'. *tsâng / tsâng / t s' a n g stolen goods (Lie).

i'. *tšiang / tšiang, tšiang- / c h u a n g pack, load, baggage (Kuots'ê).

j'. *dz'iang / dz'iang / t s' i a n g female court official (Tso); the phonetic is j. above abbreviated.

728 a—d. *dz'iang / z'iang: / s i a n g elephant (Shī); ivory (Shī); (cut figure:) figure (Li); to represent (Tso); imitate (Li); image, shape (Yi); appearance (Shu); depict (Shu); pictured (Shī); symbol, emblem (Shu). Gl. 1267. b. is Yin bone (B hia 5: 11), c. is Chou I (inscr. 88), d. is Chou II (inscr. 188). The graph is a drawing. — e. id. image, resemble, depict (Yi). — f. id. acorn (Chuang).

729 a. *dz'iang / dz'iang- / t s i a n g carpenter (Chouli). The Seal has 'box' and 'axe'.

730 a. *sn'iang / s'iang / s i a n g (strip off:) remove (Shī); achieve (Shu); rise upwards, to rear (of horses) (Shī); rise above (Shu). Gl. 215, 437, 1312, 1897. — b. id. belt, sash (Ch'uts'i); horse's belly-band (Kuoyü).

c. *sn'iang / s'iang, s'iang-, s'iang- / s h a n g bring food to (sc. workers in the field) (Shī).

d. *n'iang / n'iang: / j a n g mould, cultivated soil (Shu); territory (Meng); mound, heap (Li); abundant, rich (Lie).

e. *n'iang / n'iang / j a n g steal (Shī); pull away (sc. trees) (Shī); thrust forward (sc. arms) (Meng); expel (Li); thrust aside (Shī); loan for i. withdraw (Li); *n'iang / n'iang, n'iang: / j a n g oppose, disturb (Chuang). Gl. 680.

f. *n'iang / n'iang / j a n g heavy with dew (Shī). — g. id. sacrifice to expel evil influences (Tso).

h. *n'iang / n'iang, n'iang: / j a n g rich growth (of grain) (Shī); abundant (Shī). Gl. 1086.

i. *n'iang / n'iang- / j a n g reprimand (Tso); cede (Lunyü); yield, give way (Shī); modest (Shu). — j. id. mince and mix (Li).

k. *n'ang / n'ang: / n a n g in past time, formerly (Tso).

l. *n'ang / n'ang / n a n g sack, bag (Shī).

731 a—c. *s'iang / s'iang- / s i a n g look at, see (Shī); (look to:) assist (Shī); assistant, minister (Shī); aid (Shu); a kind of time-beating instrument (Li); *s'iang / s'iang, s'iang- / s i a n g appearance, quality (Shī); *s'iang / s'iang / s i a n g mutually (Shī). Gl. 807, 955, 2075. b. is Yin bone (A 2: 17,4, sense here uncertain), c. is Chou (inscr. 396, name). The graph has 'eye' and 'tree'.

d. *s'iang / s'iang: / s i a n g think, imagine (Chouli).

e. *s'iang / s'iang / s i a n g to boil (Shī). Gl. 42. — f. id. box (of a carriage) (Shī); side room (Yili).

g. *s'iang / s'iang / s h u a n g hoar-frost (Shī). — h. id. widow (Lie).

732 a—d. *z'iang / i'ang / y a n g sheep, ram (Shī); loan for f. (Tso). b. is Yin bone (E 86: 3), c. is Yin bone (A 1: 12,4), d. is Chou I (inscr. 67). The graph is a drawing. — e. id. feign, deceive (Hanfei). — f. id. walk irresolutely, hesitate (Ch'uts'i).

g. *z'iang / i'ang- / y a n g sickness (Ch'uts'i); defect, shortcoming (Kuots'ê).

h. *z'iang / i'ang / y a n g a great expanse of water (Chuang); to flow with much water (Shī); vast, grand (Shī); loan for f. (Meng).

i. *z'iang / i'ang / y a n g and *dz'iang / z'iang / s i a n g disease (Shī); suffer (Shī); *z'iang / i'ang: / y a n g ulcer (Chouli).

731	相	𡵓	𡵓	想	湘	箱	霜	孀	732	羊	𦍋	𦍋	𦍋	𦍋	𦍋	𦍋
	a	b	c	d	e	f	g	h		a	b	c	d	e	f	
	恙	洋	痒	養	義	義	庠	祥	𦍋	翔	詳	癢	漾	漾	733	爽
	g	h	i	j	k	l	m	n	o	p	q	r	s	t		a
	𦍋	734	商	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	𡵓	735	良	𦍋	𦍋
	b		a	b	c	d	e	f	g	h	i		a	b	c	d
	粮	俚	垠	朗	粮	𦍋	浪	狼	𦍋	琅	粮	𦍋	娘	郎	閭	廊
	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t

j. **ziang / iang*: / y a n g nourish, feed (Tso); bring up, develop (Shī); loan for *id.* conceal (Ta Tai li); long (sc. day) (Ta Tai li); longing, grieved (Shī); **ziang / ziang-* / y a n g to keep, support (sc. parents) (Lunyü); loan for r. (Sün). Gl. 127, 136.

k—l. **ziang / iang-* / y a n g long (like a river) (Shī, Han version ap. Shuowen). l. is Chou III/IV (inscr. 294). Gl. 32.

m. **dziang / ziang / siang* school (Meng). — n—o. *id.* happy omen, auspicious, felicitous (Shī); a lucky day (Shī). Gl. 776. o. is Chou IV (inscr. 291). — p. *id.* go to and fro (Shī); fly backwards and forwards (Lunyü); (to soar:) walk with elbows kept as outstretched wings (Li). — q. *id.* scrutinize fully, explain details (Shī); loan for n. (Tso).

r. **ziang / iang*: / y a n g itch (Li).

s—t. **ziang / iang-* / y a n g name of a river (Shu); variant of k. (Shī ap. comm. on Wensüan). Gl. 32. t. is Chou IV (inscr. 283).

733 a—b. **siang / siang*: / s h u a n g clever, active (Tso); bright (Shu); loan for *id.* different (Tso); deviate, aberr (Shī); go astray (Tso); defective, faulty (Shī); depraved (Lao); loan for 731 g. hoarfrost-coloured (sc. horse) (Tso). Gl. 181, 1614. b. is Chou II (inscr. 147). The graph seems to show a dancing man, cf. 103 above.

734 a—e. **siang / siang* / s h a n g discuss, debate (Li); to trade (Tso); name of a musical note (Li); name of place and dynasty (Shī); endow, give (Shu). Gl. 2100. b. is Yin bone (A 1: 11,2, name), c. is Yin bone (A 2: 2,6, name), d. is Chou I (inscr. 62, sense of 'to give'), e. is Yin (inscr. 10, sense of 'to give'). The graph seems to be the primary form for **siang*: 'to give' (cf. 725 n.), being so used in the bronze inscriptions, and showing a food vessel (cf. 855) and (mostly) a 'mouth'. — f—i. *id.* Shuowen says: to trade, thus taking it to be the same as the preceding in this sense (no text). In the inscriptions it always means 'to give', cf. the preceding. g. is Yin (inscr. 27), h. is Chou I (inscr. 55), i. is Chou I (inscr. 67).

735 a—d. **liang / liang / liang* good (Shī). b. is Yin bone (A 2: 21,3, name), c. is Chou I (inscr. 97), d. is Chou III (inscr. 223). — e. *id.* grain, provisions (Shī ap. Shīwen).

f. **liang / liang / liang* and **lang / lang-* / l a n g skilful (Chuang).

g. **lang / lang-* / l a n g wilderness (Chuang).

h. **lang / lang-* / l a n g bright (Shī).

- l. **g'iwang / j'iwang- / w a n g* to go (Tso); loan for **g'iwang / j'iwang: / w a n g* frighten (Tso); **k'iwang / k'iwang: / k u a n g* and **g'iwang / g'iwang: / k u a n g* deceive (Shī).
m—n. **k'iwang / k'iwang / k' u a n g* square basket (Shī); (square, regular:) correct (Shī); regulate (Shī); assist, succour (Shu); loan for *id.* crooked (Chouli); to fear (Li). Gl. 454, 670. n. is Chou II (inscr. 158). It is seen that the original phonetic was not a., as in the modern form, but i.
o—p. **g'iwang / g'iwang / k' u a n g* mad, foolish (Shī); reckless, rash (Shī); ardent, extravagant (Lunyü); loan for k. (Shu). Gl. 1505. p. is Yin bone (B shang 14: 8, probably sense of i.). Here again the original phonetic was not a. but i. above.
q. **'iwang / 'iwang: / w a n g* bent, crooked (Li); depraved, unjust (Lunyü); (bend down:) condescend (Kuots'ê).
r—s. **'wâng / 'wâng / w a n g* pool (Tso); vast (Kuoyü). b. is pre-Han (inscr. 425, name). Here again the original phonetic was not a. but i. above.
t. **'wâng / 'wâng / w a n g* emaciated (Tso).
u. **k'iwang / k'iwang / k' u a n g* eye-socket (Lie). — **v.** *id.* square basket (Shī) (see m. above); bed (Chuang).
x. **k'iwang / k'iwang- / k u a n g* deceive (Li).
y. **g'iwang / g'iwang: / k u a n g* quickly, hasten away (Ch'uts'i).
740 a—f. **piwang / piwang / f a n g* square (Shī); quarter, region, place (Shī); on all sides, everywhere (Shu); take a place, occupy (Shī); sacrifice to the spirits of the four quarters (Shī); side by side (Shī); on the side (Yili); two boats side by side and lashed together, raft (Shī); put side by side, compare (Lunyü); square tablet (Li); loan for *id.* begin (Shī); just, then (Shī); method (Yi); rule, norm, pattern (Shī); orderly, regular (Shī); loan for **b'wâng / b'wâng / p' a n g* tossed about (Tso); for i. neglect (Shu). Gl. 551, 685, 840, 900, 1183, 1234, 1238, 1294. b. is Yin bone (A 1: 41,7), c. is Yin bone (A 4: 24,1), d. is Yin (inscr. 10), e. is Chou I (inscr. 56), f. is Chou I (inscr. 86). The graph is practically identical with 656 above, showing a man with a carrying-pole on the shoulder; the same carrying-pole in 718. Explanation uncertain.
g—h. **piwang / piwang- / f a n g* and **pwâng / pwâng- / p a n g* boat (Li ap. Shuowen, also inscr. 327). h. is Chou III/IV (inscr. 327).
i. **piwang / piwang- / f a n g* loosen, let go (Meng); neglect (Shu); indulge (Lunyü); licentious (Meng); banish (Shu); expel (Li); extend to (Meng); **piwang / piwang: / f a n g* imitate (Li); conform to (Chouli).
j. **piwang / piwang: / f a n g* just then, at that time (Kungyang).
k. **piwang / piwang / f a n g* a kind of tree (Chuang); **pi'äng / piwang- / p i n g* a handle (Yili).
l. **piwang / piwang / f a n g* a kind of strong ox (Mut'ien tsi chuan).
m—n. **piwang / piwang: / f a n g* pottery (Chouli); 2nd form really a corruption.
o—p. **piwang / piwang / f a n g* place name (inscr. 241); loan for t. (Kuliang). p. is Chou II/III (inscr. 241).
q. **p'iwang / p'iwang / f a n g* injure (Tso); oppose (Tso).
r. **p'iwang / p'iwang: / f a n g* twist, spin (Tso); tie (Kuoyü).
s. **p'iwang / p'iwang / f a n g* fragrant (Ch'uts'i).
t. **p'iwang / p'iwang- / f a n g* enquire, scrutinize (Shī). Gl. 1110.
u. **p'iwang / p'iwang: / f a n g* f a n g - f u resemble, seem (Ch'uts'i). — **v.** variant of the preceding (Kuoyü).
x. **b'iwang / b'iwang / f a n g* dyke (Li). — **y.** *id.* side-room, room (Shī); food-stand (Shī). Gl. 1167. — **z.** *id.* embankment, dyke (Shī); protect against, guard against (Tso); withstand, be a match for (Shī). Gl. 322. — **a'.** variant of the preceding (Lü). — **b'.** *id.* bream (Shī).

740	方	方	方	方	方	方	方	方	方	方	方	方	方	方	方	方
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
	护	妨	紡	芳	訪	髣	仿	坊	房	防	墮	魴	霂	沔	沔	旁
	p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'	f'
	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	g'	h'	i'	j'	k'	l'	m'	n'	o'	p'	q'	r'	s'	a	b	

c'. *p'wāng / p'wāng / p'a ng heavy snow-fall (Shī).

d'. variant of l'. below (Sün).

e'. *b'wāng / b'wāng / p'a ng irresolute walk, hesitating (Chuang) loan for u. (Ch'uts'i).
f—l'. *b'wāng / b'wāng / p'a ng side (Tso); on all sides (Shu); wide (Sün); *pāng / p'wāng / p'wāng bang! (onomat.) (Shī). Gl. 218, 1234. g. is Yin bone (A 2: 3,2), h. is Chou III/IV (inscr. 302), i. is pre-Han (inscr. 430, name).

j'. *pāng / p'wāng / p'wāng the side of temple gate (Shī); sacrifice there (Li).

k'. *p'wāng / p'wāng- / p'a ng slander (Tso).

l'. *p'wāng / p'wāng / p'a ng voluminous flow (of rain, tears etc.) (Shī).

m'. *b'wāng / b'wāng / p'a ng and *b'wāng / b'wāng- / p'a ng at side of (Chouli); assist (Li); loan for f'. bang! above (Shī). Gl. 218.

n'. *b'wāng / b'wāng / p'a ng and *b'āng / b'wāng / p'e ng bang! (onomat.) (Shī ap. Shuowen).

o'. *b'wāng / b'wāng- / p'a ng walk alongside of (Chouli).

p—q'. *pāng / p'wāng / p'wāng oar (Ch'uts'i). q. is Chou II (inscr. 132).

r—s'. *pāng / p'wāng / p'wāng and *b'wāng / b'wāng / p'a ng name of a plant (Erya, no text ex.). s'. is Chou I (inscr. 74, name).

741 a—b. *p'wāng / p'wāng / f'a ng Shuowen says: box (no text). In the oracle inscriptions it is regularly used as name of a sacrifice (gifts offered in a box? or same as 740 j'. above?). b. is Yin bone (A 5: 3,1).

742 a—f. *m'wāng / m'wāng / w'a ng disappear (Shī); exile (Shī); die (Shu); destroy (Meng); not have, not exist (Shī); not (Kuoyü); loan for i. (Tso). The usage to read this character w u when meaning 無 is modern and has no ancient support. b. is Yin bone (A 1: 51,1), c. is Yin bone (A 2: 3,5), d. is Yin bone (A 6: 48,6), e. is Chou I (inscr. 72), f. is Chou I (inscr. 77).

g—h. *m'wāng / m'wāng- / w'a ng lawless (Tso); extravagant (Chuang); foolish (Meng); rude (Tso); reckless, false (Li); loan for a. not (Li). h. is Chou II (inscr. 180).

i—j. *m'wāng / m'wāng, m'wāng- / w'a ng forget (Shī). j. is Chou III (inscr. 220).

k. *m'wāng / m'wāng / w'a ng and *m'wāng / m'wāng / m'a ng beard of grain, sharp point (Chouli); loan for *m'wāng / m'wāng / m'a ng great, extensive (Shī); tired (Meng); for *m'wāng / m'wāng / m'a ng and 𠂔m'wāng / 𠂔wāng, 𠂔wāng: / h'u a ng confused, obscure (Chuang).

l. *m'wāng / m'wāng: / w'a ng net (Yi); catch (Meng); to snare, entangle (Meng); confusion, disorder (Shī); deceive (Shī); befool (Lunyü); to tie, interlace (Ch'uts'i); loan for id. not, be without (Shī). Gl. 1059.

742	亡	匕	匕	匕	匕	匕	妄	忘	忘	芒	罔	望	望	忙	
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
亡	盲	眚	盲	盲	盲	盲	盲	盲	盲	罔	罔	罔	罔	荒	詭
p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'	f'
慌	慌	慌	743	望	望	望	望	望	望	望	望	744	罔	罔	罔
g'	h'	i'		a	b	c	d	e	f	g	h		a	b	c
745	更	更	更	更	更	更	更	更	更	更	更	更	更	更	更
	a	b	c	d	e	f									

m—n. **mīwang* / *mīwang*- / w a n g moon facing the sun, full moon (Shu); look from afar, look towards (Shī); admire (Shī); hope (Meng); consider, estimate (Li); name of a sacrifice (to mountains and rivers) (Shu). n. is Chou II (inscr. 179).

o. **mūwāng* / *mūwāng* / m a n g flurried (Lie). — **p.** *id.* hurried (Chuang).

q. **māng* / *māng* / m e n g blind (Lao); loan for m. look towards (Chouli).

r. **māng* / *māng* / m e n g population (Chouli). Gl. 176. **māng* should regularly have given Anc. *māng*, and the *māng* is irregular.

s—t. **māng* / *māng* / m e n g gadfly, horsefly (Chuang); loan for *id.* Fritillaria (Shī).

u. **māng* / *māng* / m e n g population, people (Shī) (= r. above).

v—x. **χmwāng* / *χmwāng* / h u a n g expanse of water (Yi ap. Shuowen). x. is pre-Han (inscr. 434, name). — **y.** *id.* diaphragm (Tso). — **z.** *id.* blood (Tso).

a'. **mīwang* / *mīwang*- / w a n g net (Shī), same as l. — **b'.** *id.* dejected (Ch'uts'i).

c'. **mīwang* / *mīwang* / w a n g sharp point of a weapon (Lie).

d'. **mūwāng* / *mūwāng* / m a n g confused (Lie).

e'. **χmwāng* / *χmwāng* / h u a n g weed-covered, incult (Meng); waste, desolate (Shī); famine (Chouli); to cover (Shī); vast, distant (Kuoyü); great, extensive (Shī); excessive (Shī); throw away, neglect (Shu); senile (Shu). Gl. 287, 1077, 1506.

f'. **χmwāng* / *χmwāng*, *χmwāng*: / h u a n g words said in the sleep, nonsense, lies (Lü).

g'. **χmwāng* / *χmwāng*: / h u a n g confused (Li).

h'—i'. **mūwāng* / *mūwāng* / m a n g to soak and colour silk (Chouli).

743 a—c. **mīwang* / *mīwang*- / w a n g (same as 742 m. above, hence the reading) to face, regard, look to (inscr. Yin bone A 5: 20,7, and inscr. 10). b. is Yin bone (A 5: 20,7), c. is Yin (inscr. 10). The graph has a standing figure and 'eye'. — **d—f.** *id.* variant of 742 m. above (as indicated in Shuowen) moon facing the sun, full moon (inscr. 28 and 74). e. is Yin (inscr. 28), f. is Chou I (inscr. 74). — **g—h.** *id.* Shuowen says: to blame, criticize (no text); in Han texts 742 m. occurs in this sense, evidently as loan for our present character. h. is Chou I (inscr. 77, sense of 742 i).

744 a—b. **mīwang* / *mīwang*: / w a n g Shuowen says: net (no text); in current praxis the graph has been enlarged into 742 l. or a. above. b. is Yin bone (A 6: 38,2, sense here uncertain). The graph is a drawing. — **c.** *id.* w a n g - l i a n g a kind of demon (Kuoyü).

- 745 a—b.** **kǎng* / *kɒng* / k e n g change (Tso); **kǎng* / *kɒng-* / k e n g again, still more (Tso). b. is Chou II (inscr. 132).
c. **kǎng* / *kɒng*: / k e n g choke (Chuang). — **d.** *id.* fishbone in the throat (Kuoyü).
 — **e.** *id.* a medical plant (Chuang); loan for *id.* suffering, distress (Shī); exorcise, prevent disaster by magic (Chouli); obstruct (Kuan); strong (Ch'uts'ī); wooden figure, doll (Kuots'ê). — **f.** *id.* well-rope (Tso); for obscure reasons this character has been loaned for **piěng* / *piäng*: / p i n g felly on a wheel (Chouli).
- 746 a—f.** **kǎng* / *kɒng* / k e n g cyclical character (Shī); loan for *id.* road (Tso); t s' a n g - k e n g oriole (Shī); loan for g. (Shī); for 745 a. in the sense of 'repair' (Li). b. is Yin bone (A 1: 6,1), c. is Yin bone (A 3: 10,3), d. is Yin (inscr. 33), e. is Chou I (inscr. 73), f. is Chou I (inscr. 84).
g. **kǎng* / *kɒng*, *kɒng-* / k e n g continue, succeed (Shu).
h—j. **k'áng* / *k'áng* / k' a n g empty husk (Kuliang); loan for *id.* prosperous (Shī); tranquil, at ease, repose (Shī); joyful, to enjoy (Shī); to exalt (Li); for *id.* crossroads (5 roads meeting) (Lie). i. is Yin bone (A 2: 39,2), j. is Chou I (inscr. 70). Gl. 710. — **k—l.** *id.* empty (only Han time text ex.). l. is Chou II (inscr. 139, name).
m. **k'áng* / *k'áng*: / k' a n g dejected, sorry (Ch'uts'ī).
n. **k'áng* / *k'áng* / k' a n g husk of grain (Chuang). — **o.** variant of the preceding (Chuang one version).
- 747 a.** **kǎng* / *kɒng* / k e n g soup (Shī). The Seal consists of k a o 'lamb' and m e i 'fine'.
- 748 a—d.** **g'ǎng* / *ɣvng* / h i n g street, road (Shī); w u h i n g the 5 elements (Shu); walk, go (Shī); current (Shī); be possible, succeed (Tso); act, practise (Shī); **g'ǎng* / *ɣvng-* / h i n g; go round (Tso); inspect (Li); action (Yi); **g'áng* / *ýáng* / h a n g rank, row (Shī); loan for **g'áng* / *ýáng*, *ýáng-* / h a n g strong, vigorous (Lunyü). Gls. 12, 272, 302, 386, 606, 778. b. is Yin bone (A 6: 9,7), c. is Yin bone (A 1: 40,5), d. is Chou I (inscr. 57). The graph is said to be a drawing of meeting streets; half of this graph serves as short-form for 'to walk', e. g. in 871 and in 919 l. below.
e. **g'ǎng* / *ɣvng*: / h i n g Limnanthemum nymphaeoides (Shī).
f. **g'ǎng* / *ɣvng* / h e n g wooden lid (to vessels) (Yili); **g'áng* / *ýáng* / h a n g foot fetters (Chuang).
g. **g'áng* / *ɣvng* / h e n g top gem in girdle pendant (Shī).
h—i. **g'ǎng* / *ɣvng* / h e n g beam of a balance or steelyard (Shu); arbiter (Shu); crosspiece (Shī); yoke of carriage (Shī); crosspiece of cap (Tso); crosswise (Meng); even (Li); **g'wǎng* / *ɣwvng* / h u n g to plow crosswise (Shī); transversal, horizontal (Li). i. is Chou II (inscr. 180).
j. **g'ǎng* / *ɣvng* / h e n g t u - h e n g a fragrant plant, Asarum (Ch'uts'ī).
- 749 a—c.** **g'ǎng* / *ɣvng*: / h i n g apricot tree, apricot (Li). b. is Yin bone (H 2: 18,11), c. is Yin bone (A 4: 16,3), in both cases sense uncertain. The graph has 'tree' and either 'mouth' or a circle which may depict a fruit.
- 750 a—d.** **b'ǎng* / *b'vng* / p' e n g place name (Shī); N. Pr. (Lunyü); **b'wáng* / *b'wáng* / p' a n g forceful, overbearing (Yi); *pwáng* / *pwáng* / p a n g bang! (onomat.) (Shī). Gl. 218. b. is Yin bone (A 4: 7,2, possibly in the sense of e. below), c. is Yin (inscr. 1, name), d. is pre-Han (inscr. 403, name).
e. **p'áng* / *p'vng* / p e n g the side of the temple gate (Shī ap. Shuowen), s. w. as 740 j'.

746	庚	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	康	𠂔	𠂔	康	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
747	羹	748	行	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	749	杏	𠂔	𠂔
	a		a	b	c	d	e	f	g	h	i	j		a	b	
𠂔	750	彭	𠂔	𠂔	𠂔	𠂔	𠂔	751	烹	752	竟	境	鏡	境	753	慶
𠂔		a	b	c	d	e		a		a	b	c	d		a	
𠂔	754	競	𠂔	𠂔	𠂔	𠂔	755	京	𠂔	𠂔	景	勅	鯨	鯨	憬	倥
		a	b	c	d		a	b	c	d	e	f	g	h	i	
亮	掠	涼	諒	756	影											
	j	k	l	m	a											

751 a. *p'ǎng / p'vng / p'e ng to boil (Tso), see group 716 above.

752 a. *kǎng / k'vng: / k'ing boundary, limit, frontier, border (Tso); *kǎng / k'vng- / k'ing end, in the end (Li).

b. *kǎng / k'vng: / k'ing boundary (Meng).

c. *kǎng / k'vng- / k'ing mirror (Ta Tai li).

d. *g'iang / g'iang: / k'iang rice just taken out of washing water (Meng ap. Shuowen).

753 a—b. *k'ǎng / k'ǎng- / k'i ng happy, rejoice (Shī); felicitate (Tso); reward (Meng); loan for 卿 (Li). Gl. 673, 1030. b. is Chou II (inscr. 151).

754 a—d. *g'ǎng / g'vng- / k'ing strong, vigorously (Shī); to contest, strive, quarrelsome (Shī); busy, zealous (Tso). b. is Yin bone (A 5: 41,5, sense here uncertain), c. is Chou I (inscr. 78, name), d. is Chou II (inscr. 184).

755 a—c. *klǎng / k'vng / k'ing mound, hill (Shī); capital city (Shī); great (Shī); big granary (Kuan). Gl. 528. b. is Yin bone (A 4: 45,5), c. is Chou I (inscr. 70). The graph shows a high building.

d. *klǎng / k'vng: / k'ing bright (Tso); great (Shī); shadow, to measure by the shadow (Shī); loan for *id.* a kind of coat (Yili); loan for h. (Shī). Gl. 125, 138, 703.

e. *g'ǎng / g'vng / k'ing strong, powerful (Tso). — f. *id.* whale (Tso). — g. *id.* to black-brand (face of criminal) (Shu).

h. *klǎng / k'vng: / k'ing far away (Shī). Gl. 125.

i. *gliang / liang- / liang search (Li). — j. *id.* brightness (Shu); (enlighten:) instruct, guide, assist (Shu); loan for m. (Meng). Gl. 1281, 1836.

k. *gliang / liang- / liang and *gliak / liak / lüe plunder, rob (Tso); beat (Li).

l. *gliang / liang / liang chilly, cold (Shī); loan for *id.* slight, defective (Tso); a kind of drink (Chouli); loan for j. bright (Shī); for k. rapacious (Shī); for m. sincere (Shī). Gl. 786, 985.

m. *gliang / liang- / liang sincere (Lunyü); to trust (Shī); truly (Shī); stubborn (Lunyü).

757	丙	丙	丙	丙	丙	丙	炳	炳	炳	那	病	758	秉	収	秉
	a	b	c	d	e	f	g	h	i	j	k		a	b	c
棟	759	兵	𠂔	760	明	(𠂔)	(𠂔)	盟	盟	萌	761	皿	𠂔	𠂔	
	d	a	b		a	b	c	d	e	f	g		a	b	c
皿	孟	孟	猛	762	命	命	763	罔	罔	764	永	𠂔	𠂔	𠂔	𠂔
	d	e	f	g	a	b		a	b		a	b	c	d	e
咏	咏	咏	咏	咏	咏	咏	765	兄	𠂔	𠂔	𠂔	𠂔	兄	兄	兄
	f	g	h	i	j	k		a	b	c	d	e	f	g	h

756 a. **iǎng* / *iŋg*: / ying shadow (Chouli).

757 a—f. **piǎng* / *piwng*: / ping cyclical character (Tso). b. is Yin bone (A 7: 29,2), c. is Yin bone (A 1: 3,7), d. is Yin (inscr. 43), e. is Chou I (inscr. 82), f. is Chou II (inscr. 159).

g. **piǎng* / *piwng*: / *piwng*- / ping grieved (Shī).

h. **piǎng* / *piwng*- / ping a handle (Shī).

i. **piǎng* / *piwng*: / ping bright (Yi). — j. *id.* place name (Tso); loan for *id.* happy, bright (Chuang).

k. **b'iǎng* / *b'iwng*- / ping sickness, disease (Lunyü); extreme illness, crisis (Shu); suffer, distress (Shu); aggrieved, annoyed (Tso); disgrace (Li).

758 a—c. **piǎng* / *piwng*: / ping hold, grasp (Shī); a handful (Shī); a certain quantity of grain (Lunyü). b. is Yin bone (B hia 21: 13), c. is Chou II (inscr. 146). The graph shows a 'hand' grasping a stalk of 'grain'.

d. **piǎng* / *piwng*- / ping a handle (Chuang), s. w. as 757 h. above.

759 a—b. **piǎng* / *piwng* / ping weapon (Shī); soldier (Chouli). b. is Chou III/IV (inscr. 307). The graph has 'two hands' and 'axe'.

760 a—d. **miǎng* / *miwng* / ming light (Shī), bright (Shī); intelligent (Shī); enlightenment, discernment (Shu); eye-sight (Meng); seeing, perception (Shu); (making clear =) agreement, contract (Shī). Gl. 492, 1310. b. is Yin bone (A 7: 32,4), c. is Yin bone (B hia 20: 16), d. is Chou I (inscr. 67). The Yin graph has 'sun' and 'moon'. The Chou graph has substituted 'window' to the 'sun'. But curiously enough the modern graph has reverted to the original composition.

e—f. **miǎng* / *miwng* / m e n g covenant (Shī). The Pek. reading is irregular (the char. is used sometimes for 𠂔 in the place name Meng-tsin, and then of course the reading m e n g is correct; but in the sense of 'covenant' we should expect a m i n g). f. is Chou I (inscr. 127).

g. **mǎng* / *meng* / m e n g sprout (Li); loan for 742 u. people (Kuots'è). Anc. Chin. *meng* is irregular, we should expect a *mung*.

761 a—d. **miǎng* / *miwng*: / min (Pek. min is irregular, we should expect a m i n g) vessel, dish, bowl (Tso). b. is Yin bone (A 4: 15,2, sense here uncertain), c. is Yin (inscr. 53, name), d. is pre-Han (inscr. 458). The graph is a drawing.

e—f. **mǎng / mǎng- / m e n g* eldest (of brothers etc.) (Shī); first (of three months) (Lǐ); great (Kuan); principal (Shu). Gl. 1622. f. is Chou II (inscr. 172).

g. **mǎng / mǎng- / m e n g* fierce (Lunyü); stern (Tso).

762 a—b. **mǎng / mǎng- / m i n g* and **mǎn* (an alternative Archaic reading clearly indicated by several Shī rimes) order, command, charge (Shī); investiture (Tso); name, designation (Tso); denomination (Shu); Heaven's will (Lunyü); life (Yi). Gl. 1550. b. is Chou I (inscr. 78). The graph has 'to order' (823 below) and 'mouth'.

763 a—b. **kiwǎng / kiwǎng- / k i u n g* a N. Pr. (Shu).

764 a—f. **giwǎng / jiwǎng- / y u n g* long (Shī); constant, eternal (Shī); drawn out (Shī); distant (Shī); loan for g. (Shu). Gl. 285, 1291. b. is Yin bone (A 4: 11,3), c. is Chou I (inscr. K'ia 5: 20), d. is Chou I (inscr. 69), e. is Chou I (inscr. 89), f. is Chou II (inscr. 163). The form b. has 'man' and 'walk' (748 abbrev.), c—e. also a line indicating 'water' (short-form of s h u e i 'water', see 634); thus the graph seems to be the primary form for j. 'wade'.

g—h. **giwǎng / jiwǎng- / y u n g* (draw out long:) to chant (Lǐ). h. is Chou I (inscr. 123, name). — i. variant of the preceding (Shu). — j—k. *id.* go down in water, wade (Shī). Gl. 31. k. is Yin bone (A 1: 19,5, name).

765 a—e. **xiwǎng / xiwǎng / h i u n g* elder brother (Shī); senior (Lǐ); loan for f. distressed (Shī, one version), for g. moreover (Shī). Gl. 412. b. is Yin bone (A 1: 39,3), c. is Yin bone (A 6: 13,3), d. is Yin (inscr. 45), e. is Chou III (inscr. 225). The graph has 'man' and 'mouth', or possibly, the upper part draws a head.

f. **xiwang / xiwang- / h u a n g* disappointed, distressed (Ch'uts'i); confused, vague (Lao) (in the latter sense also read **xwǎng / xwǎng- / h u a n g*).

g. **xiwang / xiwang- / h u a n g* increase (Shī); how much the more (Lao); moreover (Tso); to give, bestow (Lǐ); compare with, be equal to (Sün); loan for f. distressed (Shī). Gl. 412, 971. In Pek. irregularly read k'u a n g in the sense 'moreover'. Often written with rad. 二 instead of rad. 85. — h. *id.* give, confer on (Shī). — i. *id.* a kind of insect (Chuang).

766 a—c. **klāk / kāk / k o* each (Shī). b. is Yin bone (A 5: 24,6, sense of x. below), c. is Chou I (inscr. 67, sense of x.). The graph has 'foot' and 'mouth', possibly being the primary graph for x. below.

d. **klāk / kāk / k o* armpit (Li ap. Shīwen); **klāk / kāk / k o* hind-leg, haunch (Yili). — e. *id.* armpit-seem (of a coat) (Lǐ). — f. *id.* shelf (Lǐ); (shelf-wise:) one above the other, in strict order or series (sc. building frames) (Shī). Gl. 498.

g. **k'lāk / k'āk / k'o* respect, reverent (Shī).

h—i. **g'lāk / yāk / h o* badger (or marmot?) (Shī); by confusion with 貉 applied to: **māk / māk / m o* a Northern tribe (Meng); **māg / mā- / m a* name of a sacrifice (Chouli). i. is Chou I (inscr. 98, name). — j. variant of the preceding in its first sense (Mu t'ien tsī chuan).

k—m. **glāk / lāk / l o* name of a river (Shī). l. is Yin bone (M 108), m. is Chou II (inscr. 157). — n. *id.* burn (Chuang). — o. *id.* silk thread (Yi Chou shu); cord, bridle (Chuang). — p. *id.* a kind of acid soy made of rice or millet (Lǐ). — q. *id.* Shuowen says: a kind of bird (no text); loan for o. (Chuang), for s. (Shī). — r. *id.* raw skin, hide (Lü). — s. *id.* white horse with black mane (Shī). — t. *id.* an aquatic bird (Mu t'ien tsī chuan).

766	各	𠂔	𠂔	𠂔	𠂔	閣	恪	貉	𦏧	貉	洛	𩺰	絡	絡
	a	b	c	d	e	f	g	h	i	j	k	l	m	n
酪	𤝵	𢆶	駱	駱	珞	略	恪	𡗗	格	𣎵	𣎵	𣎵	客	𨾏
p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'
塔	詒	𪛇	頷	賂	路	路	輅	喀	窻	落	璐	路	露	踰
g'	h'	i'	j'	k'	l'	m'	n'	o'	p'	q'	r'	s'	t'	u'
轄	767	壑	768	璽	𪛇	𪛇	藟	769	朔	慙	誦	遯	770	素
x'	a		a	b	c	d		a	b	c	d		a	

- u. **glāk / lāk / l o* and **gliak / liek / l i* small stones, trifling (Lao).
v. **gliak / liak / l ü e* trace out, measure the area of, to plan, regulate, define (Shu); boundary, frontier (Tso); run over, traverse (Tso); summarily (Kungyang); sketch, summary, outline (Meng); (treat summarily:) neglect (Kuoyü); remiss, hurried (Tso); (passing through:) road, way (Tso); plan, method (Tso); loan for *id.* sharp (Shi); loan for 755 k. rob (Kuoyü). Gl. 1355.
x—y. **klāk / kək / k o* go to (inscr. 58). y. is Chou I (inscr. 58). — z—a'. *id.* spread out, reach to (Shu); arrive (Shi); ascend (Shu); raise (Shu); reach the utmost point, exhaust, perfectly penetrate (Shu); comprehend, discerning (Shu); to correct (Lunyü); a rule (Li); resist (Kuoyü); **g'lāk / γvk / h o* obstruct, resist (Li). Gl. 1325, 1481, 1489, 1590, 1727, 1803, 1877. a'. is Chou I (inscr. 97, name).
b'. **klāk / kək / k o* deer's horn (Li).
c'. **klāk / kək / k o* bones (Li); **klāk / kək / k o* and **klāk / kāk / k o* and **k'lāg / k'a- / k'i a* haunch (of a victim) (Yili). — d'—f'. **k'lāk / k'vk / k'o* guest, visitor (Shi), stranger (Yi). e'. is Yin bone (A 4:30,4), f. is Chou II (inscr. 192).
g'. **g'lāk / γvk / h o* water drying off land (Ch'uts'i).
h'—i'. **nglāk / ngvk / o* insisting, authoritative (Li); dispute, contest (Mo); attack (Chuang). i. is Chou I/II (inscr. 213, name). — j'. *id.* obstreperous (Shu). Gl. 1330.
k'. **glāg / luo- / l u* to contribute, to present (Tso); bribe (Tso); loan for n'. chariot (Shi). — l'—m'. *id.* road (Shi); loan for *id.* great (Shi); for n'. chariot (Shi); for t'. (Sün). m'. is Chou I/II (inscr. 205).
n'. **glāg / luo- / l u* big chariot (Shu); **g'lāk / γvk / h o* wooden cross-piece for attaching strings on pole of small carriage drawn by man (Yili); **nglāg / nga- / y a* go to meat (Tso).
o'. **k'lāk / k'vk / k'o* spit out, vomit (Lie). — p'. variant of g. above (Tso ap. Shuowen).
q'. **glāk / lāk / l o* shed the leaves (Shi); drop, fall, perish (Kuoyü); die (Shi); destroy (Chuang); drip sacrificial blood on (Tso); loan for o. (Chuang). Gl. 1110.
r'. **glāg / luo- / l u* a kind of precious stone (Ch'uts'i). — s'. *id.* a kind of bamboo (Shu ap. Shuowen). — t'. *id.* dew (Shi); (leak:) disclose, let appear (Tso) (in this latter sense read l o u in Pek.); (disclosing the bones:) emaciated (Tso). — u'. *id.* variant of the preceding (Lü). — v'. *id.* heron, egret (Shi). — x'. *id.* a kind of bamboo (see s. above) (Shu).

767 a. **χâk* / *χâk* / h o moat (Shī); canal, ditch (Meng); valley (Tso).

768 a—c. *ngāk / ngāk / o fear (Li). b. is Chou II (inscr. 171, name), c. is Chou II (inscr. 173, name).

d. *ngāk / ngāk / o and *ngāg / nguo- / w u resist, oppose (Chuang).

769 a. *sāk? / sāk / s h u o first day of the moon (Shī); beginning (Li); North (Shī). Gl. 1226. The phonetic history of this word is obscure; both its rime in Li (Li yün) and its derivatives reveal an Arch. *sāk, and it is therefore irregular that Anc. Chin. has šāk, we should expect a sāk.

b. *sāg / suo- / s u inform, complain (Shī); ? / šek / s ê fear (Yi). — c. variant of 訴 (Kuan).

d. *sāg / suo- / s u go upwards against (Shī); adverse (Shī); loan for 訴 accuse (Mo).

770 a. *sāk / sāk / s o twist a rope (Shī); loan for 索 rule, law (Tso); tremble, fear (Yi); exhaust (Yili); search, demand (Tso); ransack (Shu); disperse (Li); *sāk / švk / s ê select (Li). Gl. 1513.

771 a—c. *pāk / pāk / p o wide, ample (Shī); loan for 𡗗 (Lunyü). b. is Chou II (inscr. 157), c. is Chou II (inscr. 182).

This character is phonetic, slightly abbreviated (cf. 役 phon. in 疫 etc.), in the following:

d—e. *pāk / pāk / p o beat (Meng); grasp, seize (Shī) (also read *piwo / piu- / f u, then taken to have 102 p' for phonetic); p o - f u small drum (Shu). Gl. 1340. e. is Chou II (inscr. 172, rad. 62 instead of 64).

f. *pāk / pāk / p o name of a river; loan for *p'āg / p'uo: / p'u great, vast (Shī); loan for 102 t'. spread out (Li).

g—i. *pāk / pāk / p o bell (Tso); hoe (Shī). h. is Chou III (inscr. 218), i. is Chou III/IV (inscr. 301). — j—k. 𡗗 leather strap (inscr. 86). k. is Chou I (inscr. 86).

l. *p'āk / p'āk / p'o dismember (Tso).

m. *b'iwak / b'iwak / f u bind, wrap, roll (Tso); bonds (Tso).

n. *pāk / pāk / p o a kind of ancient game (similar to chess) (Ch'uts'i).

o. *b'āg / b'uo: / p u register (Meng).

p. *b'āk / b'āk / p o trees with interlaced branches (Ch'uts'i); trellis (Li); loan for 𡗗 thin (Shī); initial particle (Shī); to press (Shu); contiguous to (Shu); for *p'āk / p'āk / p'o sound of swiftly driving carriages (Shī); loan for 773 a. (Li). Gl. 11, 1689.

q. *b'āk / b'āk / p o to fill (Chuang); loan for 𡗗 sit with legs crossed under body (Chuang). — r. variant of g. above (Yili).

772 a. *p'āk / p'āk / p'o Shuowen says: hide soaked in rain (no text). The graph has 'hide' and 'rain'.

b—d. *p'āk / p'vk / p'o (same word as 魄 in this sense, hence the reading) an aspect of the moon (Shu ap. Shuowen, also inscr. 69, 78 etc.); loan for *pāg / pa- / p a take the lead, have hegemony (Lunyü). c. is Chou I (inscr. 69), d. is Chou I (inscr. 78).

773 a—d. *b'āk / b'āk / p o place name, a Yin capital (Tso). b. is Yin bone (A 2: 2,4), c. is Yin (inscr. 29), d. is Chou (inscr. 390). For the graph, cf. 755 above.

774 a—d. *kwāk / kwāk / k u o outer wall of a city (Tso). b. is Yin bone (A 4: 10,7), c. is Chou I (inscr. 63, name), d. is Chou III (inscr. 228). The graph is a drawing of a wall with gate towers. Rad. 163 at the right in the modern graph is a later addition. In the following derivatives, therefore, e. and h. are not abbreviated forms of f. and i.

771	博	博	博	博	博	博	博	博	博	博	博	博	博	博	博
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
	薄	薄	薄	772	霸	霸	霸	773	毫	毫	毫	毫	774	郭	郭
	p	q	r		a	b	c	d	a	b	c	d		a	b
	食	食	梓	榔	廊	韋	韋	775	霍	霍	霍	霍	霍	776	谷
	c	d	e	f	g	h	i		a	b	c	d	e	f	a
	卻	却	給	卻	却	腳	腳								
	b	c	d	e	f	g	h								

but have adhered more closely to the original form of the phonetic. — e—f. *id.* outer coffin (Tso); loan for *id.* to measure (Chouli).

g. **k'wāk* / *k'wāk* / *k'u* o wide, large, ample (Shī). — h—i. *id.* leather (Shī).

775 a—d. **χwāk* / *χwāk* / *h u* o rapid, sudden (Sün). c. is Yin bone (A 2: 15,7 name), d. is Chou (inscr. 341, name). The graph has 'rain' and 'bird' or 'birds'. — e. *id.* sprouting leaves of bean plants (Shī).

f. ? / *χuok* / *h u* soup without vegetables (Ch'uts'i).

776 a. **g'iak* / *g'iak* / *k ü* e Shuowen says: interior of the mouth (no text). The original graph may have been a drawing. In the derivatives it is always confused with 谷 *k u* in its modern form.

b—c. **k'iak* / *k'iak* / *k'ü* e decline, refuse (Meng); expel, eliminate (Lü); turn down (Li); loan for 隙 (Chuang). c. is a vulgar variant.

d. **k'iak* / *k'iak* / *k'i* coarse dolichos cloth (Shī). — e—f. *id.* place and family name (Tso); loan for 787 c. interval (Li). f. is a corrupted variant.

g—h. **k'iak* / *k'iak* / *k ü* e leg, foot (Sün). h. is a vulgar variant.

777 a—e. **niak* / *niak* / *j o* agree, conform to, accord with (Shī); approve (Shī); concordant (Shī); compliant (Shu); like, as (Shī); like this, such (Lunyü); thus (Shu); (a case like:) if (Shu); and (Shu); or (Li); loan for *id.* you (Yili); a kind of ginger (Ch'uts'i); a particle (Shu). Gl. 684, 1021, 1175, 1207, 1409, 1570. b. is Yin bone (A 4: 11,3), c. is Yin (inscr. 42), d. is Chou I (inscr. 65), e. is Chou I (inscr. 86). The graph is a drawing of a kneeling man with dishevelled hair and stretched-up hands, the traditional attitude of the vanquished and surrendering warrior; in some forms is added a 'mouth'.

f. **nāk* / *nāk* / *n o* agree, say yes (Shī). Cognate to the preceding, and hence the same graph used enlarged by rad. 149.

g—h. **niak* / *niak* / *j o* cuticle of bamboo (inscr. 328? sense here somewhat obscure). h. is Chou III/IV (inscr. 328). — i—j. *id.* place name (Tso). j. is Chou III (inscr. 222).

k. **niak* / *niak* / *c h'o* a N. Pr. (Tso).

l—m. **niak* / *niak* / *n i* conceal (Shu). m. is Chou I (inscr. 65).

n. **niak* / *niak* / *n i* (this reading is indicated both by the phonetic of the graph and by a Shī king rime, ode 224) near, be familiar with (Shī); Ts'ieyün and Shīwen both read *niat* / *n i* through confusion with the synonymous 昵. Gl. 725.

o. **niak* / *niak* / *t'ê* evil, wrong (Shī).

777	若	𦉰	𦉱	𦉲	𦉳	諾	箬	𦉴	都	𦉵	𦉶	𦉷	𦉸	𦉹	𦉺
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
778	矚	矚	矚	矚	矚		赫	嚇		宅	宅	託	託		
	a	b	c	d	e		a	b		a	b	c	d	e	f
	咤	託	侘	託		781	百	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇
	g	h	i	j			a	b	c	d	e	f	g		a
	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇
	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r
															s

778 a. **k̥iwak / k̥iwak / k'ü e* and **χ̥iwak / χ̥iwak / h ü e* flurried look, anxious look (Yi). The Pek. aspirate is irregular. The Seal has two 'eyes', 'bird' and 'hand'.

b. **k̥iwak / k̥iwak / k'ü e*, *k u o* seize (Li). (Pek. readings irregular).

c. **k̥iwak / k̥iwak / k ü e* monkey (Lü).

d. **k̥'iwak / k̥'iwak / k'ü e* and **k̥iwak / k̥iwak / k ü e* wobble (sc. legs) (Lunyü); walk quickly (Chuang).

e. **χ̥iwak / χ̥iwak / h ü e* scared (Chuang, one version ap. Shīwen).

779 a. **χ̥āk / χ̥vk / h o* red, fire-red (Shī); fiery, angry (Shī); majestic (Shī); awe-inspiring, frighten (Shī); ardent (Shī); brilliant (Shī); to manifest (Shī). Gl. 984. The graph has 'red' (793 below) doubled.

b. **χ̥āk / χ̥vk / h o* and **χ̥ǎg / χ̥a- / h i a* scare (Chuang).

780 a. **tāk / t̥vk / t s ê* Shuowen says: plant leaves (no text).

b—d. **d'āk / d'vk / t s ê* residence, place for settlement (Shī); inhabit (Shī); occupy the position of (Shu); take up one's position (Shu); to settle, consolidate (Shu); loan for 801 a. **d'āk* to measure (Shu). Gl. 1635, 2006. c. is Yin bone (A 1: 30,5), d. is Chou I (inscr. 59).

e. **t'āk / t'āk / t'o* entrust (Lunyü); rely on (Meng); to charge with (Tso); place oneself as dependent on (Tso).

f. **tāg / tuo- / t u* and **d'āg / d'a / c h'a* a certain number of sheaves of grain (Yili).

g. **tāg / t̥a- / c h'a* sputter (Li); in the orthodox Shu version used like j. below, but probably both wrong, see Gl. 2006.

h. **t'āg / t'a- / c h'a* tell (Chuang). — i. *id.* discourage (Ch'uts'i).

j. **tāg / tuo- / t u* to depose a vase with wine (Shu ap. Shuowen, but probably wrong, see Gl. 2006).

781 a—e. **pāk / pvk / p o*, *p a i* hundred (Shī). b. is Yin bone (A 3: 23,3), c. is Yin (inscr. 20), d. is Chou I (inscr. 69), e. is Chou II (inscr. 144). Was the graph the primary form for 782 p. 'dregs' below?

f. **māk / mvk / m o* a Northern tribe (Shī); loan for *id.* settle (Shī). Gl. 829. — g. *id.* west-east-going path between fields (Mo).

- 782 a—e. *b'āk / b'vk / p o, p a i white (Shī); bare (Li); clearly understand (Kuots'è); (make clear:) declare, report (Lü). b. is Yin bone (A 1: 46,3), c. is Yin (inscr. 37, sense of i. below), d. is Chou I (inscr. 54, sense of i.), e. is Chou I (inscr. 75). The graph is the primary form for i. below, and is a phallic symbol analogous to 𠂔, see group 46 above. —f—h. id. silk (Shu). g. is Yin bone (A 2: 12,4, name), h. is Chou II (inscr. 150).
- i. *pāk / pvk / p o eldest brother, eldest (Shī); feudal lord (Tso); lord, chief (Shī); loan for id. one hundred men (Meng); sacrifice to the horse god (Shī). Gl. 193, 473. —j. id. cypress (Shī); loan for k. (Chouli). —k. id. to press (Tso).
- l. *p'āk / p'vk / p'o passive, quiet (Lao, one version) (the reading p'a- / p'a 'to fear' is a later application of the character).
- m—n. *p'āk / p'vk / p'o to beat (Ch'uts'i); loan for *pāk / pāk / p o shoulder (of an animal) (Chouli). n. is Chou III/IV (inscr. 319, name).
- o. *p'āk / p'vk / p'o the animal soul of man (as opp. to h u n) (Tso); loan for id. an aspect of the moon (Shu); loan for p. (Chuang).
- p. *p'āk / p'āk / p'o dregs (Chuang, one version ap. Shīwen). —q. id. shoulder blade (Yili).
- r. *b'āk / b'āk / p o calm, still (Lao).
- s. *p'āk / p'āk / p i green or blue precious stone (Lü).

783 a—c. *kwāk / kwk / k u o place name (Tso). b. is Chou II (inscr. 146, c. is Chou II (inscr. 154, sense of 774 h.).

- 784 a—c. *g'wāk / gwēk / h u o (primary form of d. below, as shown by inscriptions, hence the reading) catch (Yin bone A 2: 34,4); loan for id. to measure (same as f—g. below) (only Han time text ex., Han shu, Lü li chī). b. is Yin bone (A 2: 34,4), c. is Chou II (inscr. 168, name). The graph shows a 'hand' catching a 'bird' (with or without crest).
- d. *g'wāk / gwēk / h u o catch, get, find (Shī); hit (Shī); succeed (Shī); to be able (Shu). Gl. 438. Anc. Chin. gwēk is irregular, we should expect a gwāk, since both the Shī rimes and the h i e s h e n g connections indicate Arch. *g'wāk. This irregularity recurs in e. and f. below.
- e. *g'wāk / gwēk / h u o and *wāk / wvk / w o to bind (Chuang).
- f. *g'wāk / gwēk / h u o and *iwak / iwak / y ü e to measure (Ch'uts'i ap. Shuowen). —g. variant of the preceding (Ch'uts'i, current version).
- h. *g'wāk / gwāk / h u o to reap, cut (Shī). Gl. 628. —i. id. caldron, cooking pot (Chouli).
- j. *g'wāk / gwāk / h u o to boil (Shī); *g'wág / guo- / h u name of an ancient dance (Tso). Gl. 8.
- k. *g'wág / guo- / h u to guard, protect (Lü).
- l. *g'wág / gwa- / h u a and *wāk / wvk / w o catch, a trap (Shu).
- m. *wāk / wāk / w o red or green pigment (Shu). —n. id. caterpillar (Yi).

785 a—b. *k'āk / k'vk / k i a kind of lance (Shī).

786 a—c. *k'āk / k'vk / k i grasp, hold (inscr. 58). b. is Yin bone (B hia 11: 2), c. is Chou I (inscr. 58). The graph shows a man with outstretched hands.

- 787 a—b. *k'āk / k'vk / k'i Shuowen says: light shown through a crevice (no text).
- c. *k'āk / k'vk / k'i crack, crevice (Tso); space between (Tso); interval (Tso); discord (Kuots'è).
- d—f. *χ'āk / χ'vk / h i fear (Yi). e. is Chou II (inscr. 180), f. is Chou III (inscr. 238).

783	號	𢇛	𢇛	784	𢇛	𢇛	𢇛	獲	獲	獲	獲	獲	獲	獲	獲
	a	b	c		a	b	c	d	e	f	g	h	i	j	k
	獲	獲	獲	785	𢇛	𢇛	𢇛	786	𢇛	𢇛	𢇛	787	𢇛	𢇛	𢇛
	l	m	n		a	b	c		a	b	c		a	b	c
	𢇛	788	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛
	f		a	b	c	d	e	f	g	h	i	j	k	l	m
789	𢇛	790	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛
	a		a	b	c	d	e	f	g	h	i	j	k	l	m
	擇	澤	鐸	鐸	擇										
	n	o	p	q	r										

788 a—b. **ngiäk* / *ngink* / y i Shuowen says: refractory, disobedient, thus taking it to be the primary form of next (no text). b. is Yin bone (B hia 11: 15, sense here uncertain). — c—e. *id.* go against (Shu); rebellious (Shī); go to meet (Shu); receive (Yili); anticipate (Lunyü). Gl. 1583. d. is Yin bone (I 11: 13); e. is Chou I (inscr. 69).

f—g. **ngäk* / *ngäk* / o beat the drum and make a noise (Shī). In the second modern form (g.) the phonetic is deformed. — h. *id.* scared (Kuots'è). — i. *id.* unexpectedly come across (Ch'uts'i).

j. **ngäg* / *nguo-* / w u unexpectedly come across (Chuang).

k. **ngäk* / *ngäk* / o speak frankly and brusquely (Lie). — l. *id.* place name (Tso); loan for *id.* pitfall (Kuoyü); suddenly (Shī); for h. (Lie); for k. (Ta Tai li). Gl. 410, 1330. — m. *id.* edge of a sword (Chuang). — n. *id.* osprey (Lie).

789 a. **xiäk* / *xiink* / h i fear (Chuang). The Seal has 'to see' and 'tiger'.

790 a. **diäk* / *iäk* / y i Shuowen says: to spy (no text). loan for *id.* name of a mountain (Kuots'è); for o. marsh (Sün). — b. *id.* turn round (Shu ap. Shuowen); loan for q. (Shu, one version). Gl. 1551. — c. *id.* to be pleased (Shī); pleasant, mild (Shī). Gl. 117, 525, 1654.

d. **diäk* / *iäk* / y i and **d'äg* / *d'uo-* / t u fed up with, tired of (Shī); ample(-sounding, sc. music) (Shī); **täg* / *tuo-* / t u destroy (Shī) (cf. q. below). Gl. 9, 818, 993, 1704.

e. **diäk* / *iäk* / y i draw out (as a thread), unfold (Lunyü); long-drawn (Lunyü); in a line, successive, continue (Lunyü); repeatedly (Tso); loan for *id.* great, ample, abundant (Shī); for c. mild (Shī ap. Tso). Gl. 467, 1142 a., 1960. — f. *id.* to interpret (Li). — g. *id.* bitter spirits (only Han time text ex.); loan for l. (Kuots'è). — h. *id.* post horses, relay horses (only Han time text ex.); loan for *id.* amply-growing (Shī); for q. (Shu). Gl. 467, 1551. — i—j. *id.* Shuowen says: adduce and furnish (no text). j. is Chou III (inscr. 217, sense of n.).

k. **siäk* / *siäk* / s h i wash rice (Shī). — l. *id.* unloose (Yili); dissolve (Li); loose, leave, let go (Tso); detach (Tso); put away (Shī); condone (Shu); unravel, explain (Tso); loan for *id.* to put into water, moisten (Li); wash (rice) (Shī). Gl. 878, 1867.

- m. **d'āk* / *d'vk* / *tsê* and **śiāk* / *śiāk* / *shī* a kind of jujube tree (Yili).
 n. **d'āk* / *d'vk* / *tsê* choose (Shī); loan for q. (Shu). Gl. 2044.
 o. **d'āk* / *d'vk* / *tsê* marsh (Shī); pool, pond (Tso); moist, moisten (Li); glossy, polished (Li); enrich, benefit (Shu); (sweat-garments:) trousers (Shī); **dīāk* / *iāk* / *yī* pure wine (Chouli); **śiāk* / *śiāk* / *shī* lay open (sc. the ground) (Shī); loan for l. dissolve (Ta Tai li), for n. (Li), for 宅 (Chuang). Gl. 326, 1117.
 p. **d'āk* / *d'āk* / *tō* a kind of bell (Lunyü).
 q. **tāg* / *tuo-* / *tū* destroy, destruction (Shu ap. Shuowen).
 r. **t'āk* / *t'āk* / *t'ō* withered and fallen leaves (Shī). Gl. 485.

791 a. **īiāk* / *tsiāk* / *chī* and **īiāg* / *tsia-* / *chê* roast, broil (Shī); (warmed by:) close to (Meng). The Seal has 'meat' and 'fire'.

792 a—c. **t'īiāk* / *ts'īiāk* / *ch'ī* to rebuff (Tso); examine, spy out (Tso); point, indicate (Kuliang); spread, grow numerous (Tso); salty soil (Shu).

d. **t'āk* / *t'vk* / *ts'ê* split, be rent (Shī); fissure (Chouli).

e—g. **t'āk* / *t'āk* / *t'ō* watchman's rattle (Yi). g. is Chou I (inscr. 92, sense here uncertain).

h—i. **sāg* / *suo-* / *sū* go up against current (Tso). Same w. as 769 d. — j. *id.* accuse (Tso); inform (Tso).

793 a—c. **t'īiāk* / *ts'īiāk* / *ch'ī* red (Shī); loan for *id.* or **ts'īiāk* / *ts'īiāk* / *ts'ī* expel (Chouli). b. is Yin bone (B hia 18:8), c. is Chou I (inscr. 85). The graph has 'man' and 'fire', (353 above).

d. **śiāg* / *śia-* / *shê* let go (Shī); let off, liberate (Tso); pardon (Shu). Gl. 223, 1115.

e. **śiāk* / *śiāk* / *shī* to sting (Shī). Gl. 1115.

794 a. **t'īiāk* / *ts'īiāk* / *ch'ī* a measure, to measure (Shī).

795 a—c. **dīiāk* / *zīiāk* / *shī* stone, rock (Shī). b. is Yin bone (E 104: 3), c. is Chou I (inscr. 113, name). — d. *id.* stone case for holding ancestral tablets (Tso). — e—g. *id.* great, stately (Shī); loan for h. (Shī). Gl. 281. f. is Chou I/II (inscr. 214, name), g. is Chou II/III (inscr. 247, name). — h. *id.* some kind of rodent (Yi). Gl. 281.

i. **tīiāk* / *tsīiāk* / *chī* sole of the foot (Lü).

j. **tāk* / *t'vk* / *tsê* to rip open (a victim) (Li).

k. **tīiāk* / *tsīiāk* / *chō* cut, hack (Mo).

l. **tīiāg* / *tsīiā-* / *chê* a kind of mulberry tree (Shī).

m. **t'āk* / *t'āk* / *t'ō* take up, lift (Lie).

n—o. **tāg* / *tuo-* / *tū* jealous (Tso). In o. the phonetic 'stone' has been changed into the (graphically similar) 'door'.

p. **t'āk* / *t'āk* / *t'ō* sack, bag (Shī); bellows (Lao); loan for *id.* noise of pounding earth (Shī). — q. *id.* watchman's rattle (Tso); to open (Huai).

r. **tāg* / *tuo-* / *tū* grubs in wood, vermin (Tso).

796 a—d. **dziāk* / *ziāk* / *sī* evening (Shī); night (Chuang). b. is Yin bone (A 1: 5,1), c. is Yin bone (A 1: 27,4), d. is Chou I (inscr. 65). The graph is a drawing of the moon, cf. group 306 above. — e. *id.* darkness, night (as in a grave) (Tso).

797 a. **dziāk* / *ziāk* / *sī* mat (Shī). — b. *id.* large, loose-fitting (garment) (Shī). Gl. 213.

791 炙	792 席	斥	斥	斥	榜	杯	杯	杯	杯	杯	杯	793 赤	赤
a	a	b	c	d	e	f	g	h	i	j		a	b
𪛗	𪛗	𪛗	794 尺	795 石	石	石	石	石	石	石	石	石	石
c	d	e	a	a	b	c	d	e	f	g	h	i	j
斫	斫	斫	斫	斫	斫	斫	796 夕	夕	夕	夕	夕	797 席	席
k	l	m	n	o	p	q	r	a	b	c	d	e	a
席	798 昔	昔	昔	昔	昔	昔	惜	惜	惜	惜	惜	惜	惜
b	a	b	c	d	e	f	g	h	i	j	k	l	m
斫	斫	斫	斫	斫	斫	斫	斫	斫	斫	斫	斫	斫	斫
o	p	q	r	s	t	u	v	x	y	z	a'	b'	c'

- 798 a—e. **siäk* / *siäk* / *si* anciently, formerly (Shī); yesterday (Tso), last night (Tso); loan for s. below (Chouli). b. is Yin bone (B shang 28: 3), c. is Yin bone (B hia 5: 3), d. is Chou II (inscr. 132), e. is Chou II (inscr. 139). Was the graph the primary form for g. 'dried meat', showing strips of meat and 'sun'? (The two words are etym. identical, the latter meaning 'old meat' as opp. to fresh meat). — f. *id.* regret (Lü); alas (Tso). — g—h. *id.* dried meat (Yi); loan for *id.* intense, extreme (Kuoyü). h. is Chou III (inscr. 223).
- i—j. **dz'iak* / *dz'iak* / *tsi* sacred field ploughed by the king (Shuowen, primary form of b'. below). j. is Chou I (inscr. 105).
- k. **dz'iak* / *dz'iak* / *tsi* trample (Li); **tsiak* / *tsiak* / *tsi* walk reverently (Lunyü); **ts'iak* / *ts'iak* / *ts'i* and **ts'iak* / *ts'iak* / *ts'ü* e reverent demeanour (Shī).
- l—m. **ts'iak* / *ts'iak* / *ts'ü* e Shuowen says: walk with light steps (no text). m. is Chou II (inscr. 135, name). — n. *id.* magpie (Shī).
- o. **tsiak* / *tsiak* / *ch* o cut off (Kungyang).
- p. **ts'ak* / *ts'ak* / *ts'o* whetstone (Shī ap. Shuowen). — q—r. *id.* crosswise (inscr. 180). r. is Chou II (inscr. 180). — s. *id.* whetstone, grindstone (Shī); loan for *id.* mix (Shī); crossing each other (Shī); ornamented (Shī); alternating (Li); slanting (Li); scared, cautious (Yi); loan for x. (Yi).
- t. **dz'ak* / *dz'ak* / *ts'o* to present and drink a cup in response to the pledge cup (Yili).
- u. **tsiäg* / *tsiä-* / *tsie* and **tsiak* / *tsiak* / *tsi* loan, borrow (Lunyü); to allege (Shī); Gl. 960.
- v. **tsiäg* / *tsiä-* / *tsie* sigh (Hanfei).
- x. **ts'äg* / *ts'uo-* / *ts'u* establish (Yi); to place (Lunyü); lay aside, cease (Li).
- y. **ts'äg* / *ts'wo-* / *ts'ü* maggot (Chouli); loan for **dz'äg* / *dz'a-* / *ch* a name of a winter sacrifice (Li).
- z. ? / *dz'ek* / *tsê* to spear (sc. fish) (Kuoyü).
- a'. **dz'iak* / *dz'iak* / *tsi* writing tablet, record (Tso); register of field revenues (Shī); field the produce of which was used for sacrifice (Li, see b'. below).
- b'. **dz'iäg* / *dz'ia-* / *tsie* bedding or mat of straw as a support for sacrifices or gifts (Yi); to present (Tso); contribute, aid (Li); (base oneself on:) avail oneself of, depend

799	鳥	𪗇	𪗈	𪗉	𪗊	𪗋	𪗌	𪗍	800	亦	𪗎	𪗏	𪗐	𪗑	𪗒
	a	b	c	d	e	f	g	h		a	b	c	d	e	f
跡	迹	𪗓	夜	𪗔	𪗕	𪗖	液	𪗗	801	度	𪗘	𪗙	𪗚	802	莫
g	h	i	j	k	l	m	n	o		a	b	c		a	b
𪗛	暮	募	墓	𪗜	慕	𪗝	模	膜	𪗞	𪗟	𪗠	𪗡	𪗢	𪗣	𪗤
c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r
𪗥	803	𪗦	𪗧	𪗨	𪗩	𪗪	𪗫	𪗬	𪗭	𪗮	𪗯	𪗰	𪗱	𪗲	𪗳
s		a	b	c	d	e	f	g	h	i	j	k			

on (Tso); to loan, borrow (Meng) (cf. u. above); *dz'äk / dz'äk / tsi field ploughed by the king and the produce of which was used for sacrifice (Tso); loan for *id.* tribute (Kuliang); to tie (Chuang); to trample (Sün, see k. above).
 c'. *ts'äk / ts'vk / t s'ê to spear fish (Chouli), cf. z. above.

799 a—d. *s'äk / s'äk / si slipper, shoe, sole (Shī); loan for *id.* great (Shī). b. is Chou I (inscr. 65), c. is Chou II (inscr. 134), d. is Chou II (inscr. 187). — e. *id.* salty soil (Chouli).
 f—g. *s'äg / s'ä: / s i e unload, disburden (Shī); dissipate, remove (Shī); pour off (a liquid) (Li); to cast (metal) (Kuoyü); depict (Kuoyü). g. is Chou III/IV (inscr. 325). — h. *id.* to drain off (Chouli).

800 a—c. *zi'äk / i'äk / y i armpit (same word as l—m. below) (Shī sū, in stone classics ap. Shīwen); besides, also (Shī); a particle (Shī); loan for d. ample (Shī). Gl. 754, 1093, 1301. b. is Yin bone (A 1: 52,3), c. is Chou I (inscr. 76). The graph shows a man with the sides of the body (armpits) marked by strokes.
 d. *zi'äk / i'äk / y i great (Shī); Gl. 466. — e. *id.* baldachin (Li). — f. *id.* chess (Lunyü); loan for *id.* curtain (Yi Chou shu).
 g. *ts'äk / ts'äk / t s i footprint (Tso). Cognate to but not identical with 蹟. — h—i. *id.* footprint, traces (Shu). i. is Chou III (inscr. 225).
 j—k. *zi'äg / i'ä- / y e night (Shī). k. is Chou I (inscr. 76). The modern character is deformed so as to obscure the fact that a. above is simply phonetic here.
 l. *zi'äk / i'äk / y i armpit (Li); lift under the arms (Tso); see a. above. — m. *id.* armpit (Chuang). — n—o. *id.* fluid, moisture (Chuang); moisten (Chouli); trailing (sc. sound) (Li). o. is pre-Han (inscr. 400, name).

801 a. *d'äg / d'uo- / t u a measure (of length) (Shī); law, rule (Shu); limits, bounds (Tso); regulate (Shu); *d'äk / d'äk / t o to measure (Shī); calculate, consider (Shī); loan for 780 b. (*d'äk) to dwell (Shī). Gl. 794, 1216.
 b. *d'äg / d'uo- / t u to ford (Kuots'ê).
 c. *d'äk / d'äk / t o cleave (Tso ap. Kuo P'o).

802 a—c. *mäg / muo- / m u evening, late (Shī); loan for *id.* name of a plant (a Rumex?) (Shī); loan for *māk / māk / m o not, not have (Shī); there is nobody who (Shī); still, quiet (Chuang); to plan, deliberate (Shī); settle (Shī, one version); vast (Chuang); obscure

(Sün); luxuriant, rich (sc. foliage) (Shī); cut (Kuan); **māk* / *mvk* / m o (Shīwen reads *mek*, which must be a lapsus, cf. r.) calm and respectful (Shī). loan for h. (Lunyü). Gls. 638, 662, 819, 829. b. is Yin bone (I 10: 11, name), c. is Chou II (inscr. 147, name). The graph has 'sun' and 'grass' doubled.

- d. **māg* / *muo* / m u evening (Meng). — e. *id.* summon (Shī). — f. *id.* grave (Shī).
 g. **māg* / *muo* / m u ugly woman (Sün).
 h—i. **māg* / *muo* / m u love, think longingly of (Meng). i. is Chou IV (inscr. 286).
 j. **māg* / *muo* / m u model (Lie). — k. *id.* kneel (Mu t'ien tsī chuan). — l. *id.* (Pek. m o, irregular) to plan, counsel (Shī).
 m. **māg* / *ma* / m a h i a-m a frog (Mo ap. T'ai p'ai p'ing yü lan).
 n. **māk* / *māk* / m o quiet, still (Chuang).
 o. **māk* / *māk* / m o, m u (Pek. m u is irregular) baldachin, tent (Tso); covering (Yi).
 p. **māk* / *māk* / m o quiet, still (Chuang), variant of n. above. — q. *id.* suffering, distress (Shī). Gls. 638, 819.
 r. **māk* / *mvk* / m o silent, still (Ch'uts'i).
 s. **mia* *k* / *miek* / m i cover (Chouli).

- 803 a—b. **g'iwag* / *g'iuo*, *g'iuo*- / k'ü, k ü a kind of boar (only Han time text ex.): b. is Chou (inscr. 365, name). The graph has 'boar' and 'tiger'.
 c—d. **g'iwag* / *g'iuo*- / k ü sudden, hurried (Tso). d. is Chou II (inscr. 192, name).
 e. **g'iwag* / *g'iuo*- / k ü and **g'iwag* / *g'iuo* / k'ü and **g'iak* / *g'iak* / k ü e subscription feast (Chouli).
 f. **k'iwag* / *k'iuo*- / k ü grasp (Li); depend on (Shī). Cognate to 778 b. **k'iwak*. — g. *id.* a musical instrument (Chuang).
 h. **g'iak* / *g'iak* / k ü e tongue (Shī). Gl. 881.
 i. **g'ia* *k* / *g'ia* *k* / k i aggravate (Sün).
 j. **g'iwag* / *g'iuo* / k'ü coarse mat (Shī); **k'iwag* / *k'iuo*- / k ü basket (Li). Gl. 121.
 k. **g'iwag* / *g'iuo* / k'ü straw, thatch (Chuang); loan for *id.* with a shock come to one's senses (Chuang).

- 804 a—c. **šiag* / *šiwo*- / s h u numerous (Shī); all (Shī); ample, abundant (Shī); (one of the many): concubine's son (Tso); (many chances for:) probably, possibly (Shī); would that (Shī); **tšiag* / *tšiwo*- / c h u c h u s h i title of officer who expels poisonous animals (Chouli). Gls. 247, 663. b. is Chou I (inscr. 65), c. is Chou III/IV (inscr. 324). It would seem that 795 a. **d'ia* *k* is Phonetic; but why there is 'fire' below is obscure.
 d. **tšiag* / *tši* *a* / c h ê intercept, stop (Kuoyü); combine, several together (Kuan).
 e. **tši* *ak* / *tši* *ak* / c h i pluck, select (Li). — f. *id.* tread (Ch'uts'i); sole of the foot (Kuots'è).

- 805 a—d. **āg* / 'a- / y a second, next (Shī); inferior (Shu); loan for *id.* brother-in-law (Shī); loan for h. (Yi ap. Sün). Gl. 1118. b. is Yin bone (A 2: 8,5, sense here uncertain), c. is Yin (inscr. 52, name), d. is Chou (inscr. 361, name).
 e. **āg* / 'a / y a cut one's own throat (Kuoyü).
 f. **āk* / 'vk / o laugh (Yi); **āg* / 'a- / y a mute (Kuots'è).
 g. **āk* / 'āk / o to plaster (Li).
 h. **āk* / 'āk / o bad, evil (Shī); wrong, fault (Tso); ugly (Meng); **āg* / 'uo- / w u to hate (Shī); loan for **āg* / 'uo / w u how (Lunyü); where (Meng).

- 806 a—e. **dz'āg* / *dz'a*- / c h a suddenly, unexpectedly (Meng). b. is Yin bone (A 4: 4,3, sense of l. below), c. is Yin bone (A 5: 31,2, sense of l.), d. is Yin (inscr. 2, sense of l.), e. is Chou I (inscr. 54, sense of l.). — f. *id.* hurriedly, suddenly (Tso).
 g. **tsāg* / *tsa*- / c h a treacherous, deceive (Tso); loan for a. (Kungyang).

804	庶	原	原	遮	摭	蹠	805	亞	亞	亞	亞	剏	啞	亞	惡
	a	b	c	d	e	f		a	b	c	d	e	f	g	h
806	乍	𠂔	𠂔	𠂔	𠂔	𠂔	詐	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	807	射	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	p	q	r	s	t	u	v		a	b	c	d	e	f	g
耕	利	𠂔	形	例	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j		a	b	c	

h. **dz'ág / dz'uo-* / t s u blessing, prosperity, dignity (Shī). — i. *id.* sacrificial meat and wine (Tso); to reward (Tso); to give prosperity (Kuoyü); confer a fief on (Kuoyü); loan for t. (Chouli). — j. *id.* east-side staircase leading up to hall (Shu); loan for i. (Yili).
k. **tsāk / tʃpk* / t s ê a quiver (Yili); loan for 1128 a. to impress a branding mark on the forehead of a criminal (Kuoyü).

l. **tsāk / tsāk* / t s o act, do, make, work, be in function (Shī); active (Shu); perform, to sacrifice (Li); compose (sc. verse) (Shī); to be (Shī); rise (Shī); stand up (Lunyü); agitate (Shī). loan for p. clear away (Shī). Gls. 622, 806, 821, 856, 937, 1146, 1321, 1443, 1671. — m—o. *id.* to start (Kungyang). n. is Chou III/IV (inscr. 309), o. is Chou III (inscr. 220, enlarged by rad. 66).

p—q. **tsāk / tsāk* / t s o and **dz'āk / dz'āk* / t s o oak (Shī); **tsāk / tʃpk* / t s ê clear away trees and bushes (Shī); loan for *id.* widening, spreading (sc. sound) (Chouli); narrow (Chouli); for t. (Kuots'ê). q. is Chou III/IV (inscr. 328).

r. **dz'āk / dz'āk* / t s o ashamed (Lunyü); change colour of face (Li). — s. *id.* the previous day, yesterday (Chuang); loan for t. (Chouli). — t—u. *id.* to present and drink a cup in response to the pledge cup (Shī); a matching libation (Shu); to reward (Shī). u. is Chou III (inscr. 226). — v. *id.* bamboo rope (only Han time text ex.); loan for k. (Chouli).

807 a—d. **d'īāg / d'īa-* / s h ê shoot with bow (Shī); archer (Tso); **d'īāk / d'īāk* / s h ī hit with bow and arrow (Lunyü); loan for **d'īāk / iāk* / y i be satiated with, dislike (Shī). Gls. 9, 814. a. is the current form, b. is a more old-fashioned version (that of Shuowen), c. is Yin bone (A 6: 3,4), d. is Chou I (inscr. 105). The graph is a drawing of bow and arrow, sometimes with hand added. The bow has been misunderstood and corrupted into s h e n 'body', which was somewhat similar in its archaic form.

e—f. **dz'īāg / z'īa-* / s i e open hall for archery exercise (Ch'unts'iu). f. is Chou II (inscr. 157, rad. 53, inst. of 75). The form f. has a roof with only one side wall, cf. 113 above. — g. *id.* decline, renounce (Li); take leave from (Li); make excuses (Tso); loan for e. (Sün).

808 a. **k'ēng / k'ēng* / k e n g to plough (Shī). 井 'a well' was also the term for a certain area of arable land belonging to one village; in our char. here combined with 'plough'. In the following derivatives, the 井 'arable land' stands alone (*pars pro toto*) as abbreviation for 耕 and serves as phonetic. The modern modification of 井 is a corruption, as shown by the archaic graphs.

- b—c.** **g'ien*g / *yieng* / *h i n g* punish, punishment (Shu); law (Shī); model, imitate (Shī); behaviour (Shu); loan for *g.* below (Chouli). **c.** is Chou II (inscr. 147, name). — **d.** *id.* form, shape (Yi); appearance (Meng); appear, be manifested (Li); to conform to (Tso). — **e.** *id.* form (Li). — **f.** *id.* whetstone (Chuang). — **g—h.** *id.* a ritual vessel (Li).
- i—j.** **k'ien*g / *k'ien*g / *k i n g* (Anc. *k'ien*g is irregular, we should expect a *k'ien*g) briar, thorny shrub (Tso). **j.** is Chou I (inscr. 104, name). The archaic graph has not 'grass' at the top but shows a knife cutting thorns.
- 809 a—b.** **k'eng* / *k'eng*: / *k e n g* brilliant (Shu); (bright =) wide awake (Shī). Gl. 64. **b.** is Chou II (inscr. 180). The graph has 'fire' and 'ear'.
c. **k'iweng* / *k'iweng*: / *k'iu n g* a garment of hemp (Shī, so acc. to Shuowen; Cheng Hüan takes it for a variant of 842 f.). Gl. 164.
- 810 a.** **g'eng* / *yen*g: / *h i n g* luck, fortunate (Lunyü). — **b.** variant of the preceding (Kuoyü).
c. **g'ien*g / *yieng*: / *h i n g* hate (Ch'uts'ī). — **d.** *id.* expanse of water, chaos (Chuang).
- 811 a—b.** **ts'eng* / *ts'eng* / *c h e n g* strife, quarrel (Shī); to fight about (Shu); to vie with each other (Shī); remonstrate (Lü). Gl. 578. **b.** is extracted from the archaic graph for 爭 (Chou II, inscr. 180). The graph shows two hands and 'force' (928 below).
c. **dz'eng* / *dz'eng* / *c'h e n g* and ? / *dz'vng* / *c'h e n g* high, precipitous (Kuots'ê).
d. **dz'ien*g / *dz'ien*g- / *t s i n g* clean, cleanse (Kuoyü).
e. **dz'ien*g / *dz'ien*g: / *t s i n g* stop, keep quiet (Lü); loan for *id.* choose (Kungyang).
- 812 a—d.** **s'eng* / *svng* / *s h e n g* live (Shī); bear, be born (Shī); produce (Lunyü); fresh (as greens) (Shī); (living creature:) sacrificial animal (Shī). Gl. 802. The archaic rimes clearly place this word in the **eng* class, and **s'eng* should regularly give Anc. *sen*g; however, this word (as well as the following three) for unknown reasons has irregularly passed over into the Anc. *vng* class: Anc. *svng*. **b.** is Yin bone (O 951), **c.** is Chou I (inscr. 57), **d.** is Chou I (inscr. 74). The graph may have been the original graph for *e.*, cf. 998 'ox'. — **e—f.** *id.* sacrificial animal (Shī) ('life', living creature, etym. s. w. as last). **f.** is Chou I (inscr. 67). — **g.** *id.* sister's son or daughter (Shī); son-in-law (Meng). — **h.** *id.* reed organ (Shī).
- i—k.** **si'eng* / *si'eng*: / *s h e n g* and ? / *si'vng*: / *s h e n g* Shuowen says: film covering the eye (no text); (film covering the moon:) new moon (inscr. 162); eclipse (Tso); calamity (Yi); fault, offence by mishap (Shu); diminish, restrict (Chouli). Gl. 1269. **j.** is Chou II (inscr. 132, name), **h.** is Chou II (inscr. 162 'new moon').
- l—p.** **si'eng* / *si'eng*: / *s i n g* observe, examine, inspect (Shī); go and visit (Li); **si'eng* / *si'eng*: / *s h e n g* and ? / *si'vng*: / *s h e n g* diminish, reduce (Tso); loan for *i.* calamity (Kungyang); **m.** is Yin bone (A 1: 46,3), **n.** is Yin (inscr. 27), **o.** is Chou I (inscr. 57), **p.** is Chou I (inscr. 83), all in the sense of 'inspect'. The archaic forms show that *i.* and *l.* are really one and the same graph erroneously split up into two in the Seal and hence in the modern script. It is the phonetic 生 which has been tampered with in the one case so as to become 少.
- q—r.** **si'eng* / *si'eng*- / *s i n g* clan, family, family name (Shī); offspring (Tso). **r.** is Chou III/IV (inscr. 301, rad. 9 inst. of 38). — **s.** *id.* nature, disposition (of man) (Shu); life (Shī). — **t.** *id.* weasel (Chuang); loan for *z.* below (Sün). — **u.** *id.* weasel (Chuang).
- v.** **ts'ien*g / *ts'ien*g / *t s i n g* pennon, banner, feather-flag (Shī); loan for *id.* give honour to, distinguish (Tso).
- x—y.** **sieng* / *sieng* / *s i n g* star (Shī); loan for *dz'ien*g / *dz'ien*g / *t s i n g* weather clearing during the night (Shī); Gl. 139. **y.** is Chou (inscr. 387, name).

810	幸	倖	倖	倖	811	爭	爭	爭	爭	812	生	生	生	生
	a	b	c	d		a	b	c	d		a	b	c	d
牲	牲	甥	甥	青	青	省	省	省	省	姓	性	性	性	性
	e	f	g	h	i	j	k	l	m	n		o	p	q
騷	旌	星	星	猩	腥	醒	青	青	青	菁	精	清	清	清
	u	v	x	y	z	a'	b'	c'	d'	e'	f'	g'	h'	i'
情	靖	靜	靜	靜	靜	靜	靜	靜	靜	靜	靜	靜	靜	靜
	l'	m'	n'	o'	p'	q'	r'	s'	t'					

z. **sieng / sieng / sing* Shuowen says: to bark (as a dog), (no text); **sěng / sǝng / s h e n g* monkey (Li) (in modern praxis, however, the char. is read *sing* also in the sense of 'monkey').

a'. **sieng / sieng, sieng- / sing* grainy grease (Li), grease (Chouli); raw meat (Lunyü); rank smell (Shu).

b'. **sieng / sieng, sieng- / sing* wake up from drunkenness (Tso).

c'—d'. **ts'ien / ts'ien / ts'ing* green, blue (Shī); loan for **tsien / tsien / tsing* luxuriant (sc. vegetation) (Shī, cf. f'. below). d'. is Chou II (inscr. 187, name). Gl. 155.

e'. **ts'ien / ts'ien / ts'ing* Libellula (Lü).

f'. **ts'ien / ts'ien / tsing* and **tsien / tsien / tsing* leek flower (Chouli, so acc. to Shuowen and Cheng Chung); a kind of grass (Shu); luxuriant, bushy (sc. foliage) (Shī). Gl. 1368.

g'. **ts'ien / ts'ien / tsing* fine and pure rice (Lunyü); exquisite, subtle (Li); essence (Yi); sperma (Yi).

h'. **ts'ien / ts'ien / ts'ing* cold (Li).

i'—j'. **ts'ien / ts'ien / ts'ing* clear, pure, bright (Shī). j'. is Chou III (inscr. 228; the phonetic here is really n'. below).

k'. **ts'ien / ts'ien / ts'ing* and **dz'ien / dz'ien / ts'ing* request, invite (Lunyü); ask (Tso).

l'. **dz'ien / dz'ien / ts'ing* feelings (Tso); quality, proper nature (Meng); circumstances (Tso); true, real (Yi); love (Shī).

m'. **dz'ien / dz'ien / ts'ing* quiet, tranquillize (Shī); to be quiet, acquiesce (Shī). Gl. 653, 1511. — n'—r'. *id.* quiet (Shī); pure (Shī); Gl. 233, 1235. o'. is Chou I (inscr. 109), p'. is Chou II (inscr. 180), r'. is Chou III (inscr. 229). — s'. variant of the preceding (Ch'uts'i).

t'. **tsěng / tsěng / ch e n g* roll up, tuck in (sc. pendants) (Li); loan for **ts'ien / ts'ien / ts'ien* dark red (Tso) (phonetically very curious). Gl. 166.

813 a—f. **kiěng / kien / king* reverent, respectful (Shī); careful (Lunyü); loan for h. (Shu). Gl. 1485. In this series, as in the preceding (生), there is Anc. *ien* where we should expect *iang*. Arch. *kiěng* (which is amply proved by rimes) should give Anc. *kiang*, not *kien* (indeed, for h. and j. Shīwen indicates *kiang*, not *kien*). The exceptions are not so numerous as they appear, for the first five words (a—j.) are indeed

g. **kjěng* / *kjəŋ* / k i ŋ to be afraid (Shī); attentive (Shī); scare (Yi).
h. **kjěng* / *kjəŋ*: / k i ŋ and **kjěŋ* / *kjäng*: / k i ŋ and **g'jěŋ* / *g'jəŋ*- / k i ŋ
warn, admonish (Tso); be attentive (Tso). — l. variant of the preceding (Sün).
j. **kjěng* / *kjəŋ*: / k i ŋ and **kjěŋ* / *kjäng*: / k i ŋ warn, admonish (Tso); to be on
one's guard (Tso).
k. **g'jěŋ* / *g'jəŋ* / k' i ŋ lift (Chuang). — l. id. frame for a bow (Sün).

816 a—d. **dǐng* / *ǎng* / *yǐng* place name and family name (Tso); loan for f. fulness (Sün).
b. is Chou I (inscr. 122), c. is Chou III/IV (inscr. 294), d. is Chou (inscr. 358). In spite of the violent variations we can see that this is a compound ideogram, 能 'a bear' (885) and 'woman' — probably a totemistic clan name. In the modern corrupted form the 'bear' element has coincided with the lo of group 14 above. — e. *id.* great water (Ch'uts'i). — f—g. *id.* profit (Tso); surplus (Shī); excess (Chouli); loan for *id.* receive (as guests) (Tso); to pack and carry (as provisions) (Chuang). g. is Chou I (inscr. 92, name).

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- 818 a—d. **điěng* / *ziäng* / c h' e n g to achieve, complete (Shī); completed, perfect (Shu); peace-making (Shī); an area of ten li square (Tso); loan for h. (Shī). Gl. 184, 495, 616, 617, 802, 892, 1178. b. is Yin bone (A 5: 10,6), c. is Chou I (inscr. 58), d. is Chou I (inscr. 75). Explanation of graph uncertain, cf. 1257 h—l. — e—g. *id.* city wall (Shī); to fortify (Shī); city (Meng). f. is Chou II (inscr. 147, rad. 'city wall' inst. of 32 'earth'), g. is Chou III (inscr. 220). — h. *id.* sincere (Lunyü); truly, really (Shī); verify, examine (Li).
- i—j. **điěng* / *ziäng* / c h' e n g put in (a receptacle) (Shī); to load, pack (Tso); vessel (Tso), a vesselful (Meng); **điěng* / *ziäng* - / s h e n g ample, abundant (Li); highest degree (Chuang); loan for a. above (Chouli). j. is Chou II (inscr. 158).
- 819 a—e. **tsiěng* / *tsiäng* : / t s i n g a well (Tso); a system of fields belonging to one village (Tso); loan for *id.* continually (Yi). b. is Yin bone (B shang 18: 5, name), c. is Chou I (inscr. 58, sense of 808 b. or d., see group 808 above), d. is Chou I (inscr. 63, name), e. is Chou II (inscr. 132, name). The graph is a drawing of a well-curb.
- f—g. **dz'iěng* / *dz'iäng* : / t s i n g Shuowen says: quiet; Kuangya says: chaste (sc. woman) (no texts). g. is Yin bone (E 75: 1, name). — h. *id.* pitfall (Shu). — i. *id.* pit (Li).
- 820 a—b. **tsiěng* / *tsiäng* / t s i n g bright, limpid (s. w. a. 812 g.). (Yin bone P 506). b. is Yin bone (P 506). The graph has 'sun' tripled.
- 821 a—b. **siěng* / *siäng* / s i n g horn and wood well adjusted (in a bow) (Shī ap. Shuowen). The Seal has 'horn', 'sheep' and 'ox'. The form b. is a modern contraction which means, indeed, a violent corruption. The graph has nothing to do with 辛. — c. *id.* red horse (Shī); red sacrificial animal (Shī); red (Chouli); loan for a. (Shī). The character has the same corruption of the phonetic as b. above.
- 822 a. **siěng* / *siäng* / s h e n g sound, noise (Shī); voice (Shī); fame (Shī). The graph has 'musical stone' and 'ear'.
- 823 a—e. **liěng* / *liäng*, *liäng* - / l i n g command (Shī); loan for **liěng* / *liäng* / l i n g good (Shī); loan for r. (Shī), for v. (Shī). Gl. 257. Besides the Arch. reading **liěng*, confirmed by several Shī rimes, there must have existed an alternative reading **liě̃n*, revealed by other rimes. A vestige of this may be a place name in Han time in which the character is read *liän* / l i e n. b. is Yin bone (A 3: 18,5), c. is Yin (inscr. 10), d. is Chou I (inscr. 54), e. is Chou I (inscr. 58). Was it the primary graph for r. below (with a kneeling man below)? In the inscriptions this graph very often serves for 命.
- f. **liěng* / *liäng* : / l i n g neck (Shī); collar (Li); (take by the neck:) to lead, to direct, regulate (Li).
- g. **lieng* / *lieng* / l i n g comedian (Shī in the Han version).
- h. *lieng* / *lieng* : / l i n g and ? / l u n g : / l e n g cold (Chuang).
- i. **lieng* / *lieng* / l i n g prison (Li). — j. *id.* pure, clear (sc. air, wind) (Chuang); to enlighten, instruct (Chuang); loan for *id.* long and entangled, twisted together (hair) (Li). — k. *id.* a kind of jade (Mu t'ien ts'i chuan). — l—m. *id.* bamboo matting covering carriage box (only Han time text ex.). m. is pre-Han (inscr. 456, name). — n. *id.* boat having cabin with windows (Ch'uts'i). — o. *id.* (the Shī rimes indicate an alt. reading **liě̃n*, cf. a. above) name of a plant (Licorice? or *Xanthium strumarium*?) (Shī). — p. *id.* Libellula (Lü); insect on mulberry leaves (Shī). — q. *id.* wooden cross-piece on front inside of carriage box (Ch'uts'i); lynch-pin (Li). — r—t. *id.* small

822 聲	823 令	令	令	令	令	令	令	令	令	令	令	令	令	令	令
a	a	b	c	d	e	f	g	h	i	j	k	l	m		
令	令	令	令	令	令	令	令	令	令	令	令	令	令	令	令
n	o	p	q	r	s	t	u	v	x		a	b	c	d	e
屏	屏	屏	屏	屏	屏	屏	屏	屏	屏	屏	屏	屏	屏	屏	屏
f	g	h	i	j	k	l	m	n	o	p	q		a	b	c
萍	萍	萍	萍	萍	萍	萍	萍	萍	萍	萍	萍	萍	萍	萍	萍
d	e	f	g		a	b	c	d	e		a	b	c		

bell (Shī); loan for q. (Chouli). s. is Chou II (inscr. 180; there is really 命 instead of a., which underlines how these two are interchangeable, see a—e. above), t. is Chou II (inscr. 182). — u. *id.* (there are rimes that indicate an alt. reading *lǐēn, cf. a. and o. above) to fall in drops (Shī). — v. *id.* tsi-ling name of a bird (Tso). — x. *id.* year of life (Li).

- 824 a—c. *piēng / piāng, piāng- / ping combine two (things) (Chouli); all together (Shī); likewise (Shu); add (Tso); take all, monopolize (Li); loan for f. remove (Chuang). Gl. 1575. c. is Yin bone (A 4: 47,5). The graph shows two men connected by two strokes.
- d. *b'ieŋ / b'ieŋ: / ping and *piēng / piāng- / ping side by side (Li); loan for f. (Sün).
- e. *p'ieŋ / p'ieŋ, p'ieŋ: / p'ing face, mien (Ch'uts'ī).
- f. *b'ieŋ / b'ieŋ / p'ing screen, protecting wall (Shī); shut off (Shu); to screen, protect (Tso); *piēng / piāng- / ping (screen off, ward off:) remove (Tso); (remove oneself:) retire (Li); loan for *piēng / piāng / ping anxious, nervous (Ch'uts'ī).
- g. *b'ieŋ / b'ieŋ- / ping eliminate (Sün); cognate to the preceding.
- h. *b'ieŋ / b'ieŋ / p'ing to beat (sc. silk in water, to make it white) (Chuang). — i. *id.* pitcher (Shī). — j. *id.* bottle, flask (Li).
- k. *b'ieŋ / b'ieŋ / p'ing a plant used for making brooms (Kuan); loan for *p'ēng / p'ēng / p'ēng to cause, to make (Shī). Gl. 973, 1115, 1217.
- l. *p'ēng / p'ēng / p'ēng sew (Kuots'è).
- m. *p'ēng / p'ēng- / p'ēng drive out, relegate (Meng).
- n. *b'ieŋ / b'ieŋ / p'ing and *b'ien / b'ien / p'ien horse side by side with another (Tso, as part of N. Pr.); *b'ien / b'ien / p'ien two side by side, double (Chuang); two sticking together (Tso). — o. variant of the preceding in the last sense (Kuoyü).
- p. *b'ien / b'ien / p'ien hard skin on hands or feet (Chuang). — q. *id.* p'ien-sien walk with difficulty (Chuang).

825 a—b. *b'ieŋ / b'ieŋ / p'ing level, even (Shī); a plain (Shī); equalize (Li); to be just (Shī); calm (Shī); regulate, pacify (Shī); peace (Ch'unts'iu); loan for 195 a. (*b'ian / b'ian / p'ien) *quod vide*. Gl. 716, 1212, 1217, 1877; 平 b'ieŋ (as proved by Shī rimes) here gives Anc. Chin. b'ieŋ instead of a regular b'ieŋ. b. is Chou III (inscr. 220). Was the graph a drawing of a scraper, a rake, a plane?

- c. *b'ǐēng / b'ǐwəng / p'ing Artemisia (Shī); *b'ienɡ / b'ienɡ / p'ing duckweed (Ta Tai li); loan for 824 f. protect (Chouli). Gl. 399.
 d. *b'ienɡ / b'ienɡ / p'ing duckweed (Li).
 e. *p'ǐēng / p'ēng / p'ēng and *pǐēng / pēng / pēng to send, to cause (Shu).
 f. *p'ǐēng / p'ēng / p'ēng frank (Ch'uts'i). — g. *id.* rumble (Lie).

826 a—c. *mǐēng / mǐäng / ming name (Tso); fame (Shī); written word (Yili). b. is Yin bone (A 6:1,4), c. is Chou II (inscr. 151). The graph has 'mouth' and 'moon, evening'. Was 夕 as short-form for 明 *mǐäng phonetic in our 名 *mǐēng? (Observe that 命 762 *mǐäng also can mean 'name' like our 名 *mǐēng here).
 d—e. *mieng / mieng / ming inscription (Li). e. is Chou III (inscr. 220).

827 a—c. *mǐēng / mǐwəng / ming cry of birds (Shī); sounds of animals generally (Shī); to sound (Lunyü). Arch. *mǐēng (proved by Shī rimes) should regularly give Anc. mǐäng, so mǐwəng is irregular. b. is Yin bone (I 42:11), c. is Chou III/IV (inscr. 306). The graph has 'bird' and 'mouth'.

- 828 a. *k'ǐwǎng / k'ǐwäng / k'ing slanting (Shī); loan for *k'ǐwǎng / k'ǐwäng: / k'ing a certain acreage of field (Lü); interval, short while (Li); loan for 跬 (*k'ǐwǎng) (Li).
 b. *k'ǐwǎng / k'ǐwäng / k'ing and *k'ǐēng / k'ǐäng / k'ing incline the head, incline (Li); turn over, overthrow (Shī).
 c. *g'ǐwǎng / ǐwäng: / ying point of an ear of grain (Shī); pointed ring on sword handle (Li); *k'ǐēng / k'ǐäng: / king and *kiweng / kiweng: / kiung a kind of cushion (Li).
 d. *kiweng / kiweng: / kiung light (Shī). Gl. 648.
 e. *k'iweng / k'iweng: / k'iu ng, k'ing a textile plant (Li); unlined garment (Yili). Gl. 164.

829 a. *g'ǐwǎng / g'ǐwäng / k'iu ng scared, alone and helpless (Shī). Gl. 299. The same character serves for yet another word, see group 256 h. above. — b. *id.* alone and helpless (Shī). Gl. 299.

830 a. *g'ǐwǎng / g'ǐwäng / k'iu ng alone and helpless (Shī). Gl. 299.

831 a—b. *kieng / kieng / king Shuowen says: a vein of water (no text); since an inscription has it in the sense of 經, and the graph may depict some kind of loom, it is probably the primary form of c. below. b. is Chou I (inscr. 65, sense of c.).

c—d. *kieng / kieng / king warp (Tso) (in this sense alt. read *kieng-* in Ts'ieyün); rule, norm, law (Shī); regulate (Shī); to plan (Shī); to direct (Tso); pass through (Tso); walk along (Shu); continue, successively (Shu); strangle (Lunyü). Gl. 1677, 1865 b. d. is Chou II (inscr. 157).

e. *kieng / kieng: / king cut the throat, cut off the head (Tso).

f. *kieng / kieng- / king small path, short-cut (Lunyü); diameter (Li); go, travel (Tso).

g—h. *kieng / kieng / king to flow through, communicate (Chuang); name of a river (Shī). Gl. 891. h. is Chou II (inscr. 148, name).

i. *kieng / kieng- / king (road, pass on:) gone far away (Chuang).

j. *k'ienɡ / k'ienɡ- / k'ing empty (Shī ap. Shuowen).

k. *g'ienɡ / ɣienɡ- / hing leg, shank (Lunyü).

l. *g'ienɡ / ɣienɡ / hing ravine, defile (Tso).

m. *kǐēng / kǐäng- / king strong (Tso).

n. *kǐēng / kǐäng: / king and *g'ǐēng / g'ǐäng / k'ing neck (Tso).

828	頃	傾	穎	穎	穎	829	震	環	830	惇	831	至	至	經	經
a	b	c	d	e		a	b		a		a	b	c	d	
到	徑	涇	邕	邕	邕	脛	脛	勁	頸	輕	鑿	怪	怪	怪	怪
e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t
莖	徑	經	832	殼	殼	磬	磬	磬	磬	833	丁	口	口	口	頂
u	v	x		a	b	c	d	e	f		a	b	c	d	e
汀	町	亭	停	正	口	口	口	口	征	征	征	政	政	整	証
f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u
鉦	鉦	窺	定	定											
v	x	y	z	a'											

o. **k'ǐēng / k'ǐäng / k'ing* light carriage (Kuots'ê); light (as. opp. to heavy) (Shu); **k'ǐēng / k'ǐäng- / k'ing* nimble, swift (Tso).

p. **k'ǐēng / k'ǐäng / k'ing* and **k'ieṅ / k'ieṅ- / k'ing* to hop on one leg (Tso) (the radical should properly be 157).

q—r. **k'ěṅ / k'eng / k'eng* and **g'ěṅ / yeng / heng* Shuowen says: shank bone of ox (no text) N. Pr. (Tso). r. is Chou III (inscr. 217, name).

s. **k'ěṅ / k'eng / k'eng* stony, blockheaded, stubborn (Lunyü).

t. **k'ěṅ / k'eng / k'eng* and **g'ěṅ / yeng / heng* unreasoning, impulsive (Chuang).

u. **g'ěṅ / yeng / heng* stalk (Ch'uts'i); sword hilt (Chouli).

v. **ngěṅ / ngeng / ying* quick, rash (Ta Tai li).

x. **t'ǐēng / t'ǐäng / ch'eng* red (Yili).

832 a—b. **k'ieṅ / k'ieṅ- / k'ing* Shuowen says: musical stone, thus taking it to be the primary form of c. below (no text). b. is Yin bone (A 4: 10,5, name). The graph is a drawing of a musical stone (cf. 795) and a hand wielding a club for beating it. — c. *id.* musical stone (Shī); beat the musical stone (Shī); suspend (Li); loan for *id.* to be visible, to be like (Shī, Han version); for d. (Kuoyü). Gl. 216, 775. — d. *id.* empty (Shī); exhaustively, entirely (Shī).

e. **k'ieṅ / k'ieṅ- / k'ing* cough, clear the throat (Chuang).

f. **xieng / xieng / hing* fragrance (Shī).

833 a—d. **tieng / tieng / ting* cyclical character (Yili); loan for *id.* to strike (Shī); a bell (Tso); tadpole (Chuang); for **t'ěṅ / t'eng / ch'eng* sound of beating (Shī). Gl. 994.

b. is Yin bone (A 1: 4,3), c. is Yin (inscr. 9), d. is Chou I (inscr. 56).

e. **tieng / tieng- / ting* top of the head (Yi).

f. **t'ieṅ / t'ieṅ / t'ing* island (Ch'uts'i).

g. **t'ieṅ / t'ieṅ- / t'ing* trampled (sc. field) (Shī); **d'ieṅ / d'ieṅ- / ting* small banks between fields (properly: trampled paths) (Tso). Gl. 388.

h. **d'ieṅ / d'ieṅ / t'ing* settle, regulate (Lao). — i. *id.* to stop (Kuanyin).

j—n. **t'ǐēng / t'ǐäng- / ch'eng* straight (Yi); correct, right (Shī); to correct, regulate

- (Shī); regulator, model (Lao); principal, chief (Shī); ruler (Shī); just, exactly (Lunyü). *îiěng / tsüäng / c h e n g* first (month) (Shī); centre of a target (Shī); loan for o. to exact (Shu); for r. government (Shu). Gl. 504, 526, 539, 1847. k. is Yin bone (A 1: 48,6), l. is Yin bone (A 6: 26,1), m. is Yin (inscr. 22), n. is Chou I (inscr. 55). Since the radical is 'foot', the graph is probably the primary form for o. below (cf., however, 1219 below).
- o—q. **îiěng / tsüäng / c h e n g* (*to correct:) go on a military expedition against (Shī); to punish, attack (Shī); to go (Shī); to progress (Shī); levy taxes (Meng). p. is Yin (inscr. 28); q. is Chou I (inscr. 54).
- r—s. **îiěng / tsüäng- / c h e n g* government (Shī); rule, law (Li); manage (Tso); service due to the state (Li); loan for o. levy (Chouli). s. is Chou II (inscr. 157).
- t. **îiěng / tsüäng- / c h e n g* arrange, dispose (Shī); orderly (Tso). The radical is 𠂔 to correct.
- u. **îiěng / tsüäng- / c h e n g* remonstrate (Kuots'ê).
- v—x. **îiěng / tsüäng / c h e n g* a kind of bell (Shī); a section of a big bell (Chouli). x. is Chou III/IV (inscr. 315).
- y. **t'îěng / î'äng / c h'e n g* and ? / *t'vng / c h'e n g* Shuowen says: to look straight (no text); loan for *id.* red (Tso).
- z—a'. **d'îeng / d'îeng- / t'ing* settle, establish, fix (Shī); finish, stop (Shī); settled, certain (Yi); quiet (Tso); **tieng / tieng- / t'ing* name of a star (Shī); forehead (Shī); ready-cooked (food) (Li). a'. is pre-Han (inscr. 460, name).

- 834 a—f. **tieng / tieng- / t'ing* cauldron (Shī); loan for *id.* t'ing-t'ing at ease, comfortably (Li). b. is Yin bone (A 5: 3,4), c. is Yin (inscr. 46), d. is Chou I (inscr. 61), e. is Chou I (inscr. 80), f. is Chou II (inscr. 147). The graph is a drawing.
- g—i. **tîěng / î'äng / c h e n g* (Pek. irregularly: c h e n) verify, read off an oracle (Shu); divination enquiry (Chouli); lower half of a hexagram in Yi king (Shu); straight (Yi); correct (Shu); pure, proper (Tso). Gl. 1354, 1550, 1752. h. is Yin bone (A 2: 45,2), i. is Yin bone (E 45: 3). The graph was really only an application of **tieng* 'cauldron' as loan for **tîěng* 'divination enquiry'. But in this application the character was mostly less explicit, reduced to a few summary lines. An interesting inscr. is A 5: 3,4, where there are both variants in one line, the **tieng* 'cauldron' being a more realistic drawing than **tîěng* 'divination enquiry'; i. has added rad. 25 to divine. — j. *id.* auspicious (Shī).
- k. **tîěng / î'äng / c h e n g* and **t'îěng / î'äng, î'äng- / c h'e n g* observe, examine (Li); to test, verify (Li).
- l. **tîěng / î'äng / c h e n g* posts in framework used in rearing earth walls (Shu); supports (Shī).
- m. **t'îěng / î'äng / c h'e n g* red (Shī).

- 835 a—c. **t'îeng / t'îeng- / t'ing* Shuowen says: good (no text). The Yin bone forms b—c. have been identified with this character, and sure enough the variant c. is the same that recurs in g. below in inscr. 164. But the sense of our a—c. here in the bone inscriptions is entirely obscure. b. is Yin bone (B hia 39: 1), c. is Yin bone (B hia 6: 1).
- d—g. **d'îeng / d'îeng / t'ing* and *d'îeng / d'îeng- / t'ing* court (of palace) (Shī). e. is Chou I (inscr. 67), f. is Chou II (inscr. 137), g. is Chou II (inscr. 164).
- h. **d'îeng / d'îeng / t'ing* court, courtyard (of palace) (Shī); come to court (Shu); loan for *id.* straight, upright (Shī); loan for **t'îeng / t'îeng- / t'ing* distant (Chuang). Gl. 1026, 1109.
- i. **d'îeng / d'îeng- / t'ing* (the Pek. aspirate is irregular) pull out (Kuoyü); stick out, crop up (as something growing) (Li); loan for *id.* to alleviate (punishment) (Li); move (Lü); for **t'îeng / t'îeng- / t'ing* straight (Tso); loan for q. (Yili).

834	鼎	𩇛	𩇛	𩇛	𩇛	𩇛	貞	𩇛	𩇛	禎	偵	楨	楨	835	壬
	a	b	c	d	e	f	g	h	i	j	k	l	m		a
	𩇛	𩇛	廷	自	𩇛	庭	挺	挺	廷	廷	廷	挺	挺	挺	挺
	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
	呈	程	程	程	醒	逞	程	聖	𩇛	𩇛	聖	聽	𩇛	836	𩇛
	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'		a
	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	𩇛	b
	c	d	e	f	g	h	i								

- j. **d'ien* / *d'ien* / *t'ing* (Pek. aspirate irregular) stick, staff (Meng).
k. **d'ien* / *d'ien* / *t'ing* small bamboo rods used for divination (Ch'uts'i). — l. *id.* stalk, stem (Chuang). — m. *id.* a clap of thunder (Shī).
n. **d'ien* / *d'ien* / *ting* and **d'ien* / *d'ien* / *tien* lizard (Sün).
o. **d'ien* / *d'ien* / *ting* metal rod inserted in arrow (Chouli); loan for **t'ien* / *t'ien* / *ting* to rush (Tso).
p. **t'ien* / *t'ien* / *ting* jade tablet (Li). — q. *id.* slice of dried meat (Kungyang).
r. **d'ien* / *d'ien* / *ch'eng* to manifest (Lie); loan for x (Tso, Hi 23 ap. Shīwen). In the modern graph the phonetic is slightly deformed so as to look like 王.
s. **d'ien* / *d'ien* / *ch'eng* a kind of precious stone (Ch'uts'i); **t'ien* / *t'ien* / *ting* jade tablet (Yili ap. Shīwen).
t. **d'ien* / *d'ien* / *ch'eng* measure (of capacity, weight or length) (Sün); norm, rule (Shī); loan for *id.* leopard (Chuang). — u. *id.* naked (Meng).
v. **d'ien* / *d'ien* / *ch'eng* and **t'ien* / *t'ien* / *ch'eng* overcome with wine, dead drunk (Shī).
x. **t'ien* / *t'ien* / *ch'eng* to run after, let oneself loose, gratify one's desire (Tso); relax (Lunyü).
y. **d'ien* / *d'ien* / *ying* pillar (Chouli).
z—b'. **s'ien* / *s'ien* / *sheng* sage (Shī). a'. is Chou II (inscr. 149), b'. is Chou II (inscr. 152).
c'. **t'ien* / *t'ien* / *ch'eng* tamarisk (Shī).
d'—e'. **t'ien* / *t'ien* / *ting* hear (Shī); **t'ien* / *t'ien* / *ting* listen to (Shī); acknowledge (Shu); obey (Tso). e. is Chou III (inscr. 234). The Seal contains a. *ting* as phonetic to the left, then 'ear' and *tê* 'power, faculty'. But the only archaic form we possess (e) is rather z. above with some addition of unknown meaning.

836 a—d. **lieng* / *lieng* / *ling* rain dropping (Shī ap. Shuowen). b. is Yin bone (4: 24.2), c. is Chou I (inscr. 58, sense of i. below), d. is Chou II (inscr. 140, sense of i.). The graph has 'rain' and two or three 'mouths', the latter probably meaning incantation for rain, as still practised in China. — e—f. *id.* a kind of vessel (inscr. 397). f. is Chou (inscr. 397). — g. *id.* drop the leaves (Ch'uts'i). — h. *id.* insect on mulberry leaves (Shī ap. Shuowen). — i. *id.* sorcerer, diviner (Ch'uts'i) (incantator for rain? cf. a. above); supernatural, spiritual, divine, felicitous (Shī); intelligent (Shu); excellent (Shu). Gl. 1481.

837	寧	寧	寧	寧	寧	寧	寧	寧	寧	838	佞	839	粵	𪛗	𪛘	
	a	b	c	d	e	f	g	h	i		a		a	b	c	
聘	840	竝	並	竝	841	冥	瞑	溟	螟	埧	悞	842	同	同		
	a		a	b	c		a	b	c	d	e	f	g	a	b	
垌	局	駒	綱	絳	洞	843	熒	蔀	莖	榮	榮	營	梵	紫	螢	
	c	d	e	f	g	h		a	b	c	d	e	f	g	h	i
警	望	驚	嶸	844	危	厄	瓦	軌	軌	扼	院	阮				
	j	k	l	m		a	b	c	d	e	f	g	h			

837 a—f. **nieng* / *nieng* / *ning* peace, tranquil (Shī); serene (Shu); inquire about the well-being of (Shī); to favour (Shu); preferable, would that (Shī); rather (Shī); loan for *id.* why, how (Shī); ting-ning a small bell (Tso). Gls. 77, 980, 999. a. — c. are modern variants d. is Yin bone (A 2: 18,1), e. is Chou I (inscr. 68), f. is Chou II (inscr. 180). The graph has 'roof' and 'bowl', and further 'heart' (in e. and f.) and a bottom element (in d. and e.) of unknown meaning.

g. **nieng* / *nieng* / *ning* mud (Tso).

h—i. **něng* / *néng* / *neng* Kuangyün says: body (no text). i. is Chou II/III (inscr. 277, name).

838 a. **nieng* / *nieng* / *ning* eloquent, clever, artful (Lunyü). The Seal has 'good' and 'woman'.

839 a—b. **p'ien* / *p'ien* / *p'ing* Shuowen says: frank words (no text). b. is Chou II (inscr. 194, sense here uncertain).

c. **p'ǐng* / *p'ǎng* / *p'ing* inquire about the name (with a view to marriage) (Sün). — **d.** *id.* inquire (Shī); invite (Meng); to seek for wife (Tso).

840 a—c. **b'ien* / *b'ien* / *ping* side by side, together (Shī). b. is a modern corrupted variant of a., c. is Yin bone (B hia 9: 1). The graph has two men standing side by side. The word is cognate to but not identical with 824 a.

841 a. **mieng* / *mieng*, *mieng* / *ming* dark, darkness, darken (Shī); **miek* / *miek* / *mi* cover (Chouli).

b. **mieng* / *mieng* / *ming* and *mien* / *mien* / *mien* shut the eyes (Tso); sleep (Chuang); **mien* / *mien* / *mien* (troubled sight:) dizzy, confused (Meng).

c. **mieng* / *mieng* / *ming* ocean (Chuang). — **d.** *id.* insect which damages the grain (Shī); insect on mulberry leaves (Shī).

e. **miek* / *miek* / *mi* to plaster (Tso). — **f.** *id.* to cover (Yili); loan for *id.* to plane, make even (Chouli). — **g.** *id.* floor-carpet in carriage (Chouli).

842 a—b. **kiweng* / *kiweng* / *kiung* Shuowen says: out-lying parts, far from the capital, thus taking it to be the primary form of c. below (no text). b. is Chou II (inscr. 133, sense of f. below). — **c.** *id.* out-lying parts, far from the capital (Shī).

- d. **kiweng / kiweng / kiung* bar (of gate of door) (Li); bolt (Chuang); rod for lifting a cauldron (Yili); frame for weapons on chariot (Tso); loan for **kiweng / kiweng: / kiung* clear-minded, discriminate (Tso).
 e. **kiweng / kiweng / kiung* sturdy (sc. horse) (Shī).
 f—g. **k'iweng / k'iweng: / k'iu ng* unlined garment (Li). Gl. 164. g. is Chou II (inscr. 177).
 h. **g'iweng / yiweng: / hiung* distant (Shī).

843 a. **g'iweng / yiweng, yiweng:, yiweng- / ying* dazzle, confuse, delude (Chuang).

In this group again (i. e. in d, e, k, m.), as in groups 生 and 敬 above, there are some irregular Anc. Ch. *ɿng* instead of the *ɿng* to be expected. The Arch. **iēng*, proved both by Shī rimes and the phonetics in general of the series, should regularly give Anc. *ɿng*, not *ɿng*.

- b. **k'iweng / k'iweng: / k'iu ng* and **k'iwēng / k'iwāng: / k'iu ng* a kind of hemp (Shī ap. Shuowen). Gl. 164.
 c. **g'iwēng / iwāng / ying* grave area (Li).
 d. **g'iwēng / jiwang / j u n g* flower (Li); curved ends of roof beam (Li); glory, honour (Tso).
 e. **g'iwēng / jiwang, jiwang- / y u n g* sacrifice to natural objects to avert calamity (Tso).
 f. **g'iwēng / iwāng / ying* to demarcate, delineate, to plan (Shī); to encamp (Tso); to build (Tso); to regulate, to direct (Shī); to surround (Kungyang); loan for *id.* buzz about (as flies) (Shī); confuse (Ta Tai li).
 g. **g'iwēng / g'iwāng / k'iu ng* alone and helpless (Tso); sad (Ch'uts'i). Gl. 299.
 h. **iwēng / iwāng / j u n g* to wind, entwine (Shī).
 i. **g'iweng / yiweng / ying* glow-worm (Li).
 j. **g'iwēng / iwāng / ying* hum (sc. of flies) (Shī ap. Shuowen).
 k. **ieng / ieng- / ying* and **g'iwēng / jiwang / ying* a kind of precious stone (Shī); brilliant (Lunyü ap. Shuowen).
 l. **ēng / eng / ying* variegated wings of a bird (Shī).
 m. **g'wēng / weng / h u n g* and **g'iwēng / jiwang / j u n g* high, distant (Ch'uts'i).

844 a—c. **ēk / ek / o* part of a yoke (Shī); (pinch:) straits, difficulties (Meng). Gl. 1028.

a. and b. are modern variants, c. is Chou I (inscr. 86). The graph is a drawing. —
 d—e. *id.* part of a yoke (Yili). — f. variant of the preceding (Chuang).

g—h. **ēk / ek / o* and **ēg / ai- / y a i* a defile, a pass (Tso); straits, difficulties (Meng).

845 a—f. **ts'ēk / ts'ek / ts'ê* document, diploma (Shu). a. and b. are modern variants, c. is Yin bone (A 4: 37,6), d. is Yin (inscr. 40), e. is Chou I (inscr. 69), f. is Chou II (inscr. 133). The graph shows writing slips tied together.

g. **ts'ēk / ts'ek / ts'ê* and ? / *ts'vk / ts'ê* hedge (Chuang).

846 a. **ts'ēk / ts'ek / ts'ê* Achillea stalks used for divination (Li); loan for 845 a. (Kuoyü); for 845 g. (Chuang). The Seal has 'bamboo' and 夾 'keep between the fingers'.

847 a—d. **g'wēk / wēk / h u o* delineate, mark off, to plan (Tso); limitate (Lunyü): **g'wēg / wai- / h u a* to draw a design, to figure, depict (Meng). b. is Chou I (inscr. 59), c. is Chou I (inscr. 86), d. is Chou II (inscr. 154). The graph has a hand holding a stylus (502 above) and drawing a map, cf. 1083.

e. **g'wēg / wai- / h u a* and **χwēk / wēk / h u o* bind, embarrass, obstacle (Ch'uts'i).

845	册	冊	冊	冊	冊	冊	冊	846	笑	847	畫	畫	畫	畫	畫	
	a	b	c	d	e	f	g		a		a	b	c	d	e	
848	脈	脉	脈	覩	849	益	𪔐	嗑	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	850	易
	a	b	c	d		a	b	c	d	e	f	g	h			a
𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐
	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q
鬚	鬚	賜	851	役	𪔐	疫	852	脊	躋	瘠	臍					
	r	s	t		a	b	c		a	b	c	d				

848 a—b. **mwěk / mwek / m o* vein (Tso). a. and b. are modern variants. The right part of a. is identical with 永 of b. in its archaic form, see 764 above. — c. *id.* drizzle (Shī).
d. **mwěk / mwek / m o* and **miek / miek / m i* look on, examine (Kuoyü).

849 a—b. **iěk / iäk / y i* increase (Shī); more (Lunyü); advantage, profitable (Lunyü); b. is Yin (E 223: 4, name). The graph shows a bowl full of liquid. — c. *id.* throat (Chuang). — d. *id.* flesh on the neck (Yili).

e. **ěk / ək / o* grasp (Mo).

f. **ngiek / ngiek / y i* name of an aquatic bird (Tso, = 873 p.).

g. **iěg / iě- / y i* and **ieg / iei- / y i* strangle (Tso).

h. **ěg / ai- / a i, y a i* defile, narrow pass (Tso); narrow (Shī); constrained, feeble, small (Tso); *id.* and **ěk / ək / o* in straits, distress (Chuang). Cf. 844 g.

850 a—e. **diěk / iäk / y i* change (Yi); exchange (Meng); **diěg / iě- / y i* easy (Shī); negligent (Li); at ease (Shī); loan for 851 a. work (Shu); well cultivated (sc. field) (Shī); loan for g. (Kuang). Gls. 681, 1226. b. is Yin bone (A 7: 21,4), c. is Yin bone (A 7: 333), d. is Yin (inscr. 6, sense of n. 'to give'), e. is Chou I (inscr. 54, sense of 'give'). The graph is said to be the primary form of f. below, being a drawing of a lizard (?).

f. **diěk / iäk / y i* lizard (Shī). — g. *id.* raised borders between fields (Shī); frontier, boundary (Tso).

h. **t'iek / t'iek / t' i* to cut (Shī). — i—j. *id.* grieved (Shī); fear, respect (Shu). Gls. 345, 1422. j. is Chou III (inscr. 237, sense of n. 'give'). — k. *id.* distant, keep at a distance (Shī). Gl. 950.

l. **siek / siek / s i* thin cloth (Huainan); **t'ieg / t'iei- / t' i* border ornament on lower garment (Yili).

m. **siek / siek / s i* to bare the upper body (Shī); jacket open in front and worn outside a fur garment (Li); **t'ieg / t'iei- / t' i* wrapper, swaddling cloth (Shī).

n—o. **siek / siek / s i* tin (Shī); loan for *id.* give (Shī); a very thin-woven and smooth stuff (Li). o. is Chou II/III (inscr. 258, sense of 'give'; the phonetic is really p. below).

p—q. **siěk / siäk / s h i* hurried glance (only post-Han text. ex.). q. is Chou II (inscr. 157, sense of 'give').

r. **d'ieg / d'iei- / t' i* and **siěk / siäk / s i* false hair (Shuowen and Shīwen, to Chouli, indicate it as original form of s. below); loan for **t'iek / t'iek / t' i* and **t'ieg / t'iei- / t' i* cut off, cut to pieces (Chouli).

s. *d'ieg / d'iei- / t i false hair (Shī); the character is a corrupted abbreviation of the preceding.

t. *s'ieg / siē- / s ī, t s'ī (Pek. t s'ī is irregular) give, gift (Lunyü).

851 a. *d'iek / iäk / y i war expedition (Shī); service (Shu); to serve (Meng); servant (Meng); to toil (Chuang); to work (Shī). Gl. 871. The Seal has 'go' and 'baton, beat'.
— b. *id.* pottery stove, furnace (Li). — c. *id.* epidemic, pestilence (Tso). Phonetic abbreviated.

852 a. *ts'iek / ts'iak / t s i spine (Li); fundamental principle, reason (Shī); t s i - l i n g wagtail (Shī); loan for *dz'iek / dz'iak / t s i trample, oppress (Chuang). Gl. 534. The Seal has 'flesh' and an upper part which was probably originally a drawing of a spine.
b. *ts'iek / ts'iak / t s i walk with small steps (Shī).
c. *dz'iek / dz'iak / t s i emaciated (Yi); meagre, poor (sc. soil) (Kuots'ê); suffering (Shu).
— d. variant of the preceding (Kuan).

853 a—c. *p'iek / piäk / p i ruler, prince (Shī); brilliant (Li); loan for *id.* thin-sliced (Li); *b'iek / b'iak / p i law, rule (Shī); lawful, correct (Shī); to correct (Shu); regulate, arrange (Meng); *b'iek / b'iek / p i inner coffin (Tso); loan for d., i., j., k. and u. (Shī); for p. and t. (Li); for g. (Sün). Gl. 567, 854, 934, 1039, 1203. b. is Chou I (inscr. 65), c. is Chou III (inscr. 220).
d—f. *p'iek / piäk / p i circular jade insignium (Shī). e. is Chou II (inscr. 151), f. is Chou III (inscr. 234). — g—h. *id.* walk lame (Li).
i. *p'iek / p'iak / p'i oblique (Ch'uts'i); depraved, perverse (Shu); despise (Tso); loan for u. (Shī ap. Shuowen).
j. *b'iek / b'iak / p i beat the breast (Shī).
k. *b'iek / b'iak / p'i (the Pek. aspirate is irregular) to open (Shu); loan for u. (Chouli).
l. *piek / piek / p i house wall (Li).
m. *p'iek / p'iek / p'i beat silk in water (to make it white) (Chuang).
n. *b'iek / b'iek / p'i (the Pek. aspirate is irregular) tile (Shī).
o. *miek / miek / m i covering on carriage (Li).
p. *p'ek / pek / p o cleave, split (Li); thumb (Meng).
q—r. *b'ek / b'ek / p o Shuowen says: net for catching birds (no text); Ts'ieyün says: woven silk sash; this is possibly the sense in inscr. 180. r. is Chou II (inscr. 180).
s. *p'ieg / p'ie- / p i arm (Li).
t. *p'ieg / p'ie- / p'i example, compare (Shī).
u. *b'ieg / b'ie- / p i go away from (Kuoyü); avoid (Meng).
v. *pieg / piei- / p i favourite (Meng).
x. *b'ieg / b'iei- / p i name of a plant (Chuang); loan for *p'ek / pek / p o crack, burst (Chouli).

854 a. *k'iek / k'iek / k'i beat (Chouli); rub (Chouli).
b. *kiek / kiek / k i beat (Shī); sounding-box (Shu). Gl. 1340.
c. *kieg / kiei- / k i carriages knocking against each other (Chouli).
d. *g'ieg / yiei- / h i and *kieg / kiei- / k i attach (Yi); suspend (Lunyü).

855 a—c. *gliek / liek / l i a kind of ritual vessel (tripod with hollow legs) (Chouli); loan for *kl'ek / kek / k o a handful (Yili); yoke (Chouli). b. is Chou I (inscr. 65), c. is Chou I (inscr. 69). The graph is a drawing.
d. *kl'ek / kek / k o a handful (Yili). — e. *id.* kl'ek / kek / k o diaphragm (no pre-Han text ex.); loan for *id.* suspending stand for a bell (Sün). — f. *id.* obstruct (Kuan).

853	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟
	p	q	r	s	t	u	v	x	a	b	c	d	a	b	
辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟
	c	d	e	f	g	h	a	b	c	d	e	f	a	b	
辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟	辟
	c	d	e		a	b	c	d	e	f	g	h	i	a	b

g. *g'läk / yek / h o root of a feather (Chouli).

h. *ngliek / ngiek / y i a plant with leaves in ribbon pattern (Shi).

856 a—c. *d'iek / d'iek / t i name of a Northern tribe (Shi); low servant (Shu); loan for 翟 (Li); for e. (Shi), for f. (Shi). Gl. 563. b. is Chou II/III (inscr. 258), c. is Chou III/IV (inscr. 316). The graph c. has 'fire' and 'dog', as the modern graph; b. has 亦 instead of 'fire', which may be a corruption (?). — d. id. rush, reed (Hanfei); southern-wood (Tso).

e. *t'iek / t'iek / t'i troubled, grieved (Ch'uts'i). — f. id. distant (Shu); remove (Tso).

857 a—b. *siek / siek / s i cleave, split (Shi); disperse (Shu). b. is Chou I (inscr. 97). The graph has 'wood' and 'axe'. — c. id. white, bright (Shi). — d. id. white (Tso). Chu Tsün-sheng insists that it is different from the preceding, but that seems hardly tenable. — e. id. wash rice (Meng).

858 a—b. *liek / liek / l i Shuowen says: arrange separately one after another, in a series, a sequence, thus taking it to be the primary form of e. below (no text). b. is Yin bone (H 1: 18, 14, sense here uncertain). The graph shows two cereal plants, i. e. 𪎭 in a row like the plants in a tilled field. — c—d. id. to pass, go along (Sün), s. w. as next. d. is Chou II (inscr. 180). — e—g. id. *seriatim*, successively, a sequence, in all details (Shu); number (Shu); classify (Li); go along (Li), pass (Meng), loan for id. squeeze the fingers (Shu); disorder (Ta Tai li). Gl. 1475, 1588, 1694, 1865 b. f. is Yin bone (B hia 11: 4), g. is Yin bone (A 1: 33, 1). — h. id. calculate the course of (sc. stars) (Shu); calculate (Chuang); number (Kuan). — i. id. name of a mountain (Kuots'ê); loan for e. (Chouli).

859 a—b. *miek / miek / m i cover for sacrificial vessels (Yili). b. is Chou III (inscr. 229, sense here uncertain). The graph has 'cauldron' and 'cover'.

860 a. *kiwek / kiwek / k ü place name (Kuliang). — b. id. shrike (Li). — c. id. shrike (Shi), corrupted variant of the preceding.

d. *k'üek / k'üek / k'ü quiet (Yi).

- 861 a. **kěg* / *kai* / *kie* cut up (sc. an ox) (Chuang); divide (Kuoyü); dissolve (Li); unloose (Meng); explain (Tso); **kěg* / *kai* / *kie* and **g'ěg* / *yai* / *hie* (unloosened:) remiss, idle, careless (Shī); **g'ěg* / *yai* / *hie* understand (Li); **kěg* / *kai* / *kie* official's residence (Shang-tsī). loan for d. (Lü).
 b. **kěg* / *kai* / *kie* lazy, remiss (Hiaoking). — c. *id.* worn and washed dress (Chuang).
 d. **g'ěg* / *yai* / *hie* crab (Li).
 e. **g'ěg* / *yai* / *hie* *hie-hou* carefree and happy (Shī). Gl. 242.
- 862 a. **k'ięg* / *k'jię* / *k'i* stand on tiptoe (Lao); eager (Ch'uts'i). The Seal has 'man' and 'foot'.
- 863 a. **tięg* / *tię* / *chī* know (Shī); understand (Tso); take notice (Tso); intimate friend (Shī); loan for b. (Li). Gl. 356. The graph (see c. below) has 'man' and 'mouth', the former misunderstood and turned into 'arrow' in the modern graph.
 b—c. **tięg* / *tię* / *chī* knowledge, wisdom (Meng). c. is Chou II (inscr. 180). The character is enlarged by 'to speak' and another element of uncertain interpretation.
 d. **tięg* / *tię* / *chī* spider (Kuanyin).
 e. **d'ięg* / *d'ię* / *ch'ī* *ch'ī* - *ch'u* walk hesitatingly (Shī). Gl. 116.
- 864 a. **lięg* / *tsię* / *chī* branch (Shī); limb (Yi); separate (Sün); support, hold up (Tso); calculate (Ta Tai li); The original graph was probably a drawing of a hand holding a branch. — b. *id.* branch (of tree) (Shī); go astray (Sün); resist, hold out (Tso). — c. *id.* limb (Meng).
 d. **lięg* / *tsię* / *chī* wicked, malignant (Shī); oppose (Chuang). Gl. 1057.
 e. **sięg* / *się* / *ch'ī*, *shī* (the Pek. *ch'ī* is irregular) wing (Kuots'ê); loan for *id.* only (Meng) (= 877 k.).
 f. **k'ięg* / *k'jię* / *k'i* slanting, placed obliquely (Shī ap. Shuowen).
 g. **k'ięg* / *k'jię* / *k'i* stand on tiptoe (Shī); loan for f. (Shī, Mao version); **g'ięg* / *g'jię* / *k'i* foot with six toes (Chuang).
 h. **g'ięg* / *g'jię* / *k'i* name of a mountain (Shī), (to straddle =) to stride (Shī). Gl. 870. — i. *id.* bifurcating, forked (sc. road) (Lie).
 j. **g'ięg* / *g'jię* / *k'i* talented (Lao); **g'ięg* / *g'jię* / *k'i* run slowly (Shī). Gl. 598, 1057.
 k. **g'ięg* / *g'jię* / *k'i* skill, ability (Shu).
 l. **g'ięg* / *g'jię* / *k'i* water-chestnut (Kuoyü).
 m. **k'iwęg* / *k'jię* / *k'uei* cleft bands (Shī). Gl. 697.
- 865 a. **lięg* / *tsię* / *chī* a particle (Shī). Gl. 445.
 b. **lięg* / *tsię* / *chī* limb (Sün).
 c. **lięg* / *tsię* / *chī* hole for lynch-pin at end of wheel-axle (Chouli); crossboards on the inside of the left and right walls of a carriage box (Chouli); loan for a. (Chuang). — d. *id.* foot (8 inches) (Tso).
 e. **lięg* / *tsię* / *chī* and **k'ięg* / *k'jię* / *k'i* a kind of Citrus (Chouli).
- 866 a—c. **dięg* / *zię* / *shī* this (Shī); this is, is (Shī); (to be thus:) to be right (Shī). loan for s. really (Shu). Gl. 1569. b. is Chou I (inscr. 95), c. is Chou II (inscr. 157). — d. *id.* verify (Shu ap. Li).
 e. **lięg* / *tsię* / *chī* and **d'ięg* / *zię* / *shī* and **d'ięg* / *d'iei* / *t'i* peace, happiness (Yi ap. Shuowen).
 f. **sięg* / *się* / *shī* and **k'ięg* / *k'jię* / *k'i* wing (Chouli).
 g. **tięg* / *tiei* / *t'i* bank, dyke (Li).

860	臭	鵲	鵲	聞	861	解	懈	懈	蟹	邂	862	企	863	知	智
	a	b	c	d		a	b	c	d	e		a		a	b
智	蚺	跖	864	支	枝	肢	伎	翅	歧	跂	岐	歧	伎	技	芟
	c	d	e		a	b	c	d	e	f	g	h	i	j	k
類	865	只	舴	軋	咫	杵	866	是	上	是	謚	提	翼	隄	鞮
	m		a	b	c	d	e		a	b	c	d	e	f	g
醞	緹	堤	堤	提	提	提	提	題	跽	鯢	寔	湜			
	i	j	k	l	m	n	o	p	q	r	s	t			

- h. **tieg / tiei / t'i* and **d'ieg / d'iei / t'i* leather shoe (Li).
i. **t'ieg / t'iei / t'i* clarified red spirits (Li).
j. **d'ieg / d'iei / t'i* and **t'ieg / t'iei / t'i* red (Chouli).
k. **d'ieg / d'iei / t'i* bank, dyke (Tso), cf. g. above. — 1. *id.* stately, fine-looking (Ch'uts'i). — m. variant of n. dilatory (Sün).
n. **d'ieg / d'iei / t'i* lift, grasp (Shi); loan for *id.* calm, tranquil (Shi); slow, dilatory (Sün); **tieg / tiei / t'i* cut off (Li); loan for **d'ieḡ / zieg / c h i* in a flock (sc. birds) (Shi); throw (Kuots'ê). Gl. 271.
o. **d'ieg / d'iei / t'i* cicada (Ta Tai li).
p. **d'ieg / d'iei / t'i* forehead (Li); to direct, conduct (Tso); **d'ieg / d'iei / t'i* see, look at (Shi).
q. **d'ieg / d'iei / t'i* kick (Chuang); **d'ieḡ / d'ieḡ / c h i* make efforts (Chuang).
r. **d'ieg / d'iei / t'i* and **d'ieg / d'iei / t'i* and **d'ieḡ / zieg / s h i* sheat fish (Kuots'ê).
s. **d'iek / ziek / s h i* this, this is (Shi); really (Shu). Gl. 1569. — t. *id.* limpid (sc. water) (Shi). Gl. 96.

- 867 a—c. **d'ieḡ / zieg / s h i* clan, family (Lunyü); surname (Shi); title of a lady (Shi).
b. is Yin bone (A 7: 39,2), c. is Chou I (inscr. 84).
d. **t'ieḡ / tsieg / c h i* stop, cease (Tso; often wrongly written with 氏 as right part and therefore spelled *tsi:* and *tiei:* in Shiwen, cf. 590).
e. **t'ieḡ / tsieg / c h i* to beat (Kuots'ê).
f. **d'ieḡ / dz'ieg / s h i* pick up with the tongue, lick (Chuang).
g. **g'ieḡ / g'jieḡ / k'i* illness, suffer (Shi, Ode 229).
h. **tiar / tiei / t'i* illness, suffer (Shi, Ode 206); — here Phonetic 590 above; our g. and h. are often confused in various editions.
i. **g'ieḡ / g'jieḡ / k'i* earth spirit (Shu); loan for g. above; loan for **t'ieḡ / tsieg / c h i* only (Shi). Gl. 613, 1383.
j. **g'ieḡ / g'jieḡ / k'i* protruding part of a wheel nave (Shi).

- 868 a—c. **ts'ieḡ / ts'ieg / t s'i* Shuowen says: thorn (no text) b. is Yin bone (H 2: 18,13, sense here uncertain), c. is Chou I (inscr. 75, name). The graph is a drawing of a tree with some extra twigs.
d. **ts'ieḡ / ts'ieg / t s'i* and **ts'ieḡ / ts'iek / t s'i* pierce, prod, stab (Meng); kill (Ch'unts'iu); criticize, reprove (Shi); probe (Chouli).

867	氏	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	868	束	束	束	刺
	a	b	c	d	e	f	g	h	i	j	a	b	c	d
	策	諫	𠂔	速	速	速	𠂔	策	責	責	噴	噴	簣	績
	e	f	g	h	i	j	k	l	m	n	o	p	q	r
	蹟	績	漬	869	斯	斯	斯	斯	嘶	嘶	870	虎	𠂔	𠂔
	u	v	x		a	b	c	d	e	f		a	b	c
	871	徒	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	872	𠂔		
	a	b	c	d	e	f	g	h		a				

- e. **ts'ičg / ts'ig- / ts'i* to prick (Hokuan). —f—g. *id.* criticize (no early text ex.); g. is Chou II (inscr. 150, sense here uncertain).
h—i. **ts'čk / ts'čk / ts'i* footprints, trample (inscr. 182), s. w. as u. below. i. is Chou II (inscr. 182).
j—k. **ts'čk / ts'čk / ts'i* walk with mincing sidesteps (Shī ap. Shuowen). k. is Chou III/IV (inscr. 323).
l. **ts'čk / ts'čk / ts'è* tablet, records (Tso); to whip (Lunyü).
m—n. **ts'čk / ts'čk / ts'è* to demand payment (Tso); require (Shu); to exact (Lunyü); to blame, reprove (Shu); **ts'čg / ts'ai-* / ch a i debt (Shu). Gl. 1569, 1886. n. is Chou II (inscr. 189). The modern graph is simplified so as to obscure the fact that a. above is phonetic.
o. **ts'čk / ts'čk / ts'è* and **dz'čk / dz'čk / ts'è* wrangle, dispute (Tso).
p. **ts'čk / ts'čk / ts'è* kerchief round the hair (only Han time text ex.); loan for **ts'čk / ts'čk / ts'è* regular fine teeth (Tso).
q. **ts'čk / ts'čk / ts'è* (bed) mat (Li); mat (Shī). Gl. 157.
r. **ts'čk / ts'čk / ts'è* pure (Kuan).
s. **dz'čk / dz'čk / ts'è* recondite (Yi).
t. **ts'čk / ts'čk / ts'i* collect, accumulate (Shī); to block (Chuang); practise (Sün); pleated (sc. skirt) (Li); **ts'čg / ts'ig-* / ts i put in stack or store (Shī); stack (Shī); hoard, provisions (Tso). Gl. 1124.
u. **ts'čk / ts'čk / ts'i* footprint (Shī); follow the (right) track (Shī). This is cognate to but not identical with 迹.
v. **ts'čk / ts'čk / ts'i* twist, spin (Shī); achieve, achievement, meritorious deed (Shu); completely (Tso); loan for u. vestige (Shī). Gl. 861, 1252, 2093.
x. **dz'čg / dz'ig-* / ts i to steep, soak (Chouli); infect (Li).

- 869 a—b. **s'čg / sig / s i* cleave, tear apart (Shī); loan for *id.* this (Shī); final particle (Shī); then, thereupon (Lunyü); s i-s ü an instant (Meng); **s'čg / sig-* / s i completely, entirely (Li). Gl. 16, 742, 835. b. is Chou III (inscr. 225). The graph has 'axe' and 'basket' (952).
c. **s'čg / sig / s i* melting ice, ice-water (Ch'uts'i). —d. *id.* servant, menial (Kungyang).
e. **sieg / siei / s i* shriek (Ta Tai li). —f. *id.* take by the hand, lead (Mo).

- 870 a. **siĕg* / *siĕ* / *sī* a place name (Tso). The Seal has 'tiger' and 'cliff'.
 b. **t'ĭĕg* / *t'ĭĕ* / *c h'ī* and **d'ĭĕg* / *d'ĭĕ* / *c h'ī* and *d'ĭĕg* / *d'ĭĕ* / *c h'ī* strip off (Yi).
 c. **d'ĭĕg* / *d'ĭĕ* / *c h'ī* a kind of flute (Shī).
 d. **d'ieg* / *d'iei* / *t'ī* cry out (Lü).
 e. **d'ieg* / *d'iei* / *d'iei* / *tī* alternate, substitute (Kuots'ê).
- 871 a. **siĕg* / *siĕ* / *sī* move towards (Lunyü); remove (Tso). Mand. *sī* in the whole of this group is irregular, we should expect a *sī*. The graph has 'walk' (half of 行 748 'walk') and 'foot'. — b—e. *id.* (variant of the preceding, hence the reading) remove to, go to (inscr. Yin bone A 1: 1,7). c. is Yin bone (A 1: 1,7), d. is Yin (inscr. 12), e. is Chou I (inscr. 67). This archaic graph has generally been interpreted as 延, but that is quite unwarranted. Shuowen gives it rightly as a variant of a. above, radicals 60 and 162 being interchangeable, as usual, and in the inscriptions the graph sometimes has its ordinary sense (as in Yin bone A 1: 1,7), sometimes stands as loan for the homophonous 斯 **siĕg*. — f. *id.* name of a plant (T, no text ex.); loan for *id.* five times, five-fold (Meng).
 g. **siĕg* / *siĕ* / *sī* sandal (Lü); in Meng written w. rad. 157 inst. of rad. 44. — h. *id.* band wound round the hair (Li).
- 872 a. **liĕg* / *liĕ* / *lī* revile, defame (Shī). The Seal has 'net' and 'speak'.
- 873 a—d. **niĕg* / *niĕ* / *er* child, son (Shī). b. is Yin bone (A 7: 16,2, name), c. is Yin (inscr. 23), d. is Chou II (inscr. 143, part of name). Gl. 1176. The graph has been explained as a drawing of a baby with open fontanel, but more probably it depicts the two tufts of a child's hair-dress, see 187 above. — e. *id.* forced laugh (Ch'uts'ī); prattle (as children) (Sün).
 f. **ngieg* / *ngiei* / *yī*, *nī* young and weak (Meng); loan for *id.* limit, boundary (Chuang); loan for h. below (Chuang), for 879 r. (Chuang).
 g. **ngieg* / *ngiei* / *yī* grasp, keep on to (Chuang). — h. *id.* (both tones) look askance (Tso).
 i. **ngieg* / *ngiei* / *yī* lock attaching the yoke to the end of a carriage pole (Lunyü). — j—k. *id.* place name (Tso). k. is pre-Han (inscr. 422). — l. *id.* female whale (Tso); name of a small fish (Chuang).
 m. **ngieg* / *ngiei* / *yī* and ? / *ngiet* / *yē* rainbow (Meng). — n. variant of the preceding (Ch'uts'ī).
 o. **ngieg* / *ngiei* / *yī* and **mĭĕg* / *mĭĕ* / *mī* and **mieg* / *miei* / *mī* fawn (Lunyü).
 p. **ngiek* / *ngiek* / *yī* name of an aquatic bird (Chuang), (see 849 f.); cackle (Meng).
 q. **χiek* / *χiek* / *hī* wrangle (Shī).
- 874 a—b. **pĭĕg* / *pĭĕ* / *pī* low (Shī); humble (Shu); loan for c. (Sün). Gl. 1844. b. is Chou I (inscr. 100, sense of c.). Is the graph the primary form for p. below?
 c. **pĭĕg* / *pĭĕ* / *pī*, *pēi* to cause, so that (Shī); to direct, command (Shu); make out, consider (Shī); loan for a. low, humble (Shu). Gl. 831, 983, 1901 1981.
 d. **pĭĕg* / *pĭĕ* / *pēi* pillar (Li).
 e. **pĭĕg* / *pĭĕ* / *pēi* to supplement, add (Kuoyü); **pĭĕg* / *pĭĕ* / *pēi* and **b'ĭĕg* / *b'ĭĕ* / *pēi* a kind of ceremonial robe (Li); loan for i. (Kuoyü).
 f. **pĭĕg* / *pĭĕ* / *pēi* and **b'ieg* / *b'iei* / *pī* and ? / *pĭi* / *pī* femur, head of femur, haunch (Li).
 g. **b'ĭĕg* / *b'ĭĕ* / *pī* border ornament on lower garment (Yili). — h. *id.* spleen (Li); tripe (Shī). — i—j. *id.* parapet (Tso); loan for f. (Lü). j. is Yin bone (A 2: 8,4).

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877	帝	采	采	采	掃	諦	啼	蹄	締	締	啻	啻	嫡	鎬	鎬
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
	摘	敵	謫	適	適	適	878	麗	麗	麗	麗	麗	麗	麗	麗
	p	q	r	s	t	u		a	b	c	d	e	f	g	h
	麗	879	圭	圭	圭	圭	閨	奎	奎	奎	奎	奎	奎	奎	奎
	j		a	b	c	d	e	f	g	h	i	j	k	l	m
	街	厓	崖	涯	卦	挂	掛	挂	哇	蛙	蛙	蛙	蛙	蛙	蛙
	o	p	q	r	s	t	u	v	x	y	z	a'	b'		

- j. *g'ieg / yiei: / h i disgrace (Sün); *g'ieg / yiei, yiei: / h i perverse (Chuang, meaning uncertain).
k. *g'ieg / yiei / h i discord (Chuang). — l. *id.* foot-path (Meng); trample up a path (Tso). — m. *id.* some kind of rodent (Ch'unts'iu).
n—o. *kieg / kiei / k i fowl (Shī). o. is Yin bone (A 2: 36,7). — p. variant of the preceding (Tso).
q. *k'ieg / k'iei / k'i valley with stream in it (Tso).

- 877 a—d. *tieg / tiei- / t i sovereign, emperor, God (Shī). b. is Yin bone (E 35: 3), c. is Chou I (inscr. 63), d. is Chou I (inscr. 101).
e. *tieg / tiei- / t i and *t'ieg / t'iei- / t'i and ? / t'äi- / c h'i comb-pin (Shī).
f. *tieg / tiei- / t i examine (Kuanyin); loan for g. (Sün).
g. *d'ieg / d'iei / t'i weep, howl (Tso). — h. *id.* animal's foot, hoof (Yi).
i. *d'ieg / d'iei- / t i a kind of great sacrifice (Tso).
j. *d'ieg / d'iei- / t i and *d'ieg / d'iei / t'i knit together, condense (Ch'uts'i).
k—l. *s'ieg / s'ie- / s h i only (Shu). l. is Chou I (inscr. 89, sense of q. below).

- This k. is really phonetic in the following series, but in the modern form it is slightly deformed.
m. *tiek / tiek / t i son of principal wife (Tso). — n. *id.* barb of arrow (Lie).
o. *tiek / tiek / t i animal's foot, hoof (Shī); *d'iek / d'iek / c h i check the foot, stop walking (Yi); loan for *id.* throw out, send away (Chuang).
p. *t'iek / t'iek / t'i and *t'ek / t'ek / c h ê to pluck (Lie).
q. *d'iek / d'iek / t i enemy, opponent (Shu); resist (Tso); an equal, a match (Tso).
r. *t'ek / t'ek / c h ê and *d'ek / d'ek / c h ê blame, punish (Tso); loan for *d'ek / d'ek / c h ê change of appearance of the sun (Tso).
s. *s'iek / s'iek / s h i proceed to, go to, come to (Shī) (in this sense also read t'iek / t'iek / c h i in Ts'ieyün); tend towards (Shu); happen (Shī); just then (Tso); be suitable to (Shī); (find suitable =) to like (Shī); (make suitable =) to moderate (Shu); agree, on good terms (Kuan); loan for *id.* only (Meng), scared (Chuang); loan for m. above (Shī), for q. (Lunyü), for r. (Shī); Gls. 194, 418, 1204, 1802.
t. *d'iek / d'iek / c h i scratch (Lie); throw (Chuang). — u. variant of r. to blame (Shī).

- 878 a—b. *lieg / liei- / l i a pair (Chouli); number (Shī); well-proportioned (Li); elegant, beautiful (Ch'uts'i); refined (Shu); good (Chuang); loan for *id.* apply (Yili); attach (Li);

- to hit (Tso); to fasten (Shī); assigned (for punishment) (Shu); name of a plant (Kuots'ê); loan for e. (Chuang). Gls. 442, 759, 1907, 1974. b. is Chou (inscr. 382, name). The graph is probably a drawing of a deer with a pair of fine horns. — c. *id.* a pair (Yili); one of a pair, mate, companion (Tso). — d. *id.* break (Chuang). — e. *id.* beam (Lie).
- f. **liēg* / *liei* / li and **liēg* / *liēg* / li black horse (Shī).
- g. **liēg* / *liēg* / li rope (Shī); **slēg* / *siēg* / shī and **slēg* / *ṣai* / shai band w and round the hair (Li).
- h. **slēg* / *siēg* / shī to strain off wine (Shī); also read *ṣio* / *ṣiwo* / shu, a synonymous word applied to the same character.
- i. **slēg* / *siēg*, *siēg* / shī and **slēg* / *ṣai*, *ṣai* / shai sprinkle (Li); distribute (Li).
- j. **slēg* / *siēg* / shī straw sandal (Kuots'ê).

- 879 a—b. **kiweg* / *kiwei* / k ue i jade tablet as token of rank, sceptre, tessera (Shī); pure, sacred (Meng); loan for e. below (Li). b. is Chou II (inscr. 150) — c. variant of the preceding (Shu).
- d. **kiweg* / *kiwei* / k ue i Cinnamomum Cassia (Li).
- e. **kiweg* / *kiwei* / k ue i small gate, inner gate in mansion (Li).
- f. **kiweg* / *kiwei* / k ue i and **wāg* / *wa* / wa hole, hollow, concave (Lü).
- g. **kiweg* / *kiwei* / k ue i porpoise (only Han time text ex.); loan for **g'wāg* / *ṣwa* / h u a and **g'ēg* / *ṣai* / hie h u a - l u n g a kind of demon (Chuang).
- h. **k'iwēg* / *k'iwēi* / k'ue i stab, cut (Yi). — i. *id.* crotch of a man's legs (Chuang); name of a constellation (Li).
- j. **g'iwēg* / *ṣiwei* / hi (Mand. hi is irregular, we should expect a h ue i) an area of 50 mou (Meng); area (Chuang).
- k. **iwēg* / *iwēi* / w ei concave, puddle (Chuang). (Shīwen quotes several other readings; the word also occurs, with various readings, in several meanings not attested in pre-Han texts).
- l. **k'iwēg* / *k'iwēi* / k'ue i a stride, distance covered by lifting one leg (as. opp. to p u a pace taken by both legs) (Li).
- m. **iwēg* / *iwēi* / h ue i anger (Kuan). Mand. h ue i is irregular, we should expect a w ei.
- n. **kēg* / *kai* / k ia good (Lao). — o. *id.* road-crossing, street (Chuang).
- p. **ngēg* / *ngai* / y ai, ai river bank (only post-Han text ex.). — q. *id.* river bank (Tso); limit (Chuang). — r. *id.* river bank (Shu); limit (Chuang).
- s. **kwēg* / *kwai* / k u a prognosticate by means of Achillea stalks (Yi); divination figures (combinations of lines) (Li). — t. *id.* suspend (Yili). — u. variant of the preceding.
- v. **g'wēg* / *ṣwai* / h u a and **kwēg* / *kwai* / k u a entangled, hampered (Tso).
- x. **g'wēg* / *ṣwai*, *ṣwai* / h u a vomit, spit out (Chuang). (Ts'ieyün has other readings for meanings not attested in early texts).
- y. **wēg* / *wai* / w a and **wāg* / *wa* / w a and **g'wēg* / *ṣwai* / h u a and **g'wāg* / *ṣwa* / h u a frog (Chouli).
- z. **wēg* / *wai* / w a frog (Yinwen).
- a'. **ngēg* / *ngai* / y ai rim of the eye (Kuots'ê).
- b'. **wāg* / *wa* / w a hollow, concave (Lao).

- 880 a. **g'iwēg* / *ṣiwei* / hi (Mand. hi in this and the following is irregular, we should expect h ue i) Shuowen says: name of a bird (no text); loan for *id.* distance equal to the circumference of a wheel (Li). — b. *id.* to dissent, alienate (Kuoyü). — c. *id.* take by the hand, lead (Shī); hold, carry (Shu); leave (Kuoyü); alienate (Tso). — d. *id.* big tortoise (Ch'uts'i).

880	嵩	嵩	嵩	嵩	嵩	881	互	互	互	恒	恒	恒	恒	恒
	a	b	c	d	e	f	a	b	c	d	e	f	g	h
882	月	肯	883	登	登	登	登	登	登	登	登	登	登	登
	a	b		a	b	c	d	e	f	g	h	i	j	k
澄	證	884	曾	曾	曾	曾	曾	曾	曾	曾	曾	曾	曾	885
m	n		a	b	c	d	e	f	g	h	i	j	k	a
能	能	能	能	能	886	朋	朋	朋	朋	朋	朋	朋	朋	朋
b	c	d	e	f		a	b	c	d	e	f	g	h	i
棚	棚	棚	棚	棚										
k	l	m	n	o										

e. *g'iweg / yiwei / hi and *xiwǝg / xiwiǝ / huei spike of horn or bone for opening knots (Shī). — f. *id.* (both readings) big bell (no text); loan for *id.* vapours round the sun (Chouli).

881 a—c. *kəng / kəng- / k'eng (primary form of d. below, hence the reading) Shuowen says: increasing moon (no text). b. is Yin bone (B shang 9: 10, name), c. is Chou I (inscr. 119, name).

d—e. *g'əng / yəng / h'eng constant (Shī); loan for *kəng / kəng- / k'eng increasing moon (Shī); to spread out, everywhere (Shī). e. is Chou II (inscr. 132).

f—g. *kəng / kəng / k'eng violently thrum the strings of a lute (Ch'uts'i).

h. *kəng / kəng- / k'eng road (Li).

882 a—b. *k'əng / k'əng- / k'e'n (Pek. k'e'n is irregular, we should expect a k'e'ng) meat sticking to bones (Chuang; Shīwen says that the Tsī-lin in this sense read *k'əg / k'q'i: / k'a i); loan for *id.* to be willing (Shī).

883 a—d. *təng / təng / t'eng a kind of sacrificial vessel (Shī). b. is Yin bone (A 5: 20, 7, sense of e. below), c. is Yin bone (A 5: 2, 2, sense of e.), d. is Chou I (inscr. 68, sense of 1.). The archaic graph shows two hands — now at the top, not at the bottom — grasping a ritual vessel; to the left hand the modern graph has substituted 'meat'. — e—h. *id.* rise, ascend (Shī); put up (Tso); rise high (Shī); raise (Shu); ripen (sc. grain) (Meng). f. is Yin bone (A 5: 2, 1), g. is Yin (inscr. 34), h. is Chou II (inscr. 147). Gl. 1009. The radical, substituted to the top elements of a., is 'two feet'. — i. *id.* a ritual vessel with a high foot (Yili); foot of such a vessel (Li); lamp (Ch'uts'i). — j. vulgar variant of the preceding in the sense of 'lamp'.

k. *təng / təng- / t'eng gradually rising height, slope (Mu t'ien tsī chuan).

l. *d'əng / d'əng- / t'eng place name (Tso).

m. *d'iəng / d'iəng / ch'e'ng and ? / d'vng / ch'e'ng limpid, clear (Li).

n. *i'iəng / ts'iəng- / ch'eng testify, prove (Lunyii).

884 a—b. **tsəŋ / tsəŋ / tsəŋ* add (Meng); accumulated, double (Ch'uts'i); late, remote (Shi); rise high (Ch'uts'i); particle equal to 𠄎 (Shi); **dz'əŋ / dz'əŋ / t's'əŋ* a particle denoting perfect tense (Shi). Gl. 935. b. is Chou I (inscr. 110, name). The graph seems to be the primary form for k. below.

c. **tsəŋ / tsəŋ / tsəŋ* increase (Shi); numerous (Shi). — d. *id.* hate (Shi). — e. *id.* bundles of branches (Li). — f. *id.* net (Chuang). — g. *id.* arrow with string attached (Chouli).

h. **tsəŋ / tsəŋ / tsəŋ* and **dz'əŋ / dz'əŋ / t's'əŋ* silk (Li).

i. **dz'əŋ / dz'əŋ / t's'əŋ* and **tsəŋ / tsəŋ / tsəŋ* in two storeys, double (Ch'uts'i).

j. **dz'əŋ / dz'əŋ- / tsəŋ* give, gift (Shi); (send, send away:) expel (sc. bad influences) (Chouli).

k. **tsiəŋ / tsiəŋ- / tsing, tsəŋ* (Pek. *tsəŋ* is irregular) boiler, earthenware pot for steaming rice (Meng).

885 a—e. **nəŋ / nəŋ / nəŋ* a kind of bear (Kuoyü); loan for *id.* able, can (Shi); treat well (Shi, Shu); endure (Tso). Gl. 189, 917. In the sense of 'bear' also read **nəŋ / n'əi / n'əi*. In the sense of 'can, able' it rimes so frequently with **-əŋ* words in the Shi and other early texts, that probably **nəŋ* was the normal Arch. reading and Anc. *nəŋ* (Mand. *nəŋ*) is an aberrant evolution in this common auxiliary verb. b. is Yin (inscr. 6), c. is Chou I (inscr. 58), d. is Chou I (inscr. 79), e. is Chou II (inscr. 180). The original graph must have been a drawing.

f. **t'nəŋ / t'əi- / t'əi* apparition, bearing, manner (Kuots'ê).

886 a—e. **b'əŋ / b'əŋ / p'əŋ* a set of cowries (stringed) (Shi); a peer, equal (Shi); comrade, friend (Shi); a pair (Shi); faction, league (Shu). Gl. 297, 1171, 1331. b. is Yin bone (A 1: 30,5), c. is Yin (inscr. 10), d. is Chou I (inscr. 66), e. is Chou I (inscr. 69). The graph is a drawing of strings of cowries. — f—i. *id.* adherent, assistant (Chouli). h. is Yin bone (A 4: 30,2), i. is Chou II (inscr. 135). — j. *id.* a fabulous great bird (Chuang).

k—l. **pəŋ / pəŋ- / pəŋ* put coffin in the ground (Tso).

m. **pəŋ / pəŋ / pəŋ* fall, collapse (sc. mountain) (Shi); die (said of prominent people) (Shu).

n. **piəŋ / piəŋ / piəŋ* cover of a quiver (Shi).

o. **pəŋ / pəŋ / pəŋ* to bind round (Mo).

887 a—e. **kwəŋ / kwəŋ / k'ung* Shuowen says: arm, thus taking it to be the primary form of f. below (no text). c. is Yin bone (A 5: 15,2, sense of g. below), d. is Chou I (inscr. 95, sense of g.), e. is Chou II (inscr. 164, name). The original graph may have been a drawing of an arm. — f. *id.* arm (esp. the upper arm, from elbow to shoulder) (Shi).

g. **g'wəŋ / g'wəŋ / h'ung* vast (Shi); enlarge (Shi).

h. **g'wəŋ / g'wəŋ / h'ung* resounding (Chouli); great (Shu); *h'ung-fu* master of works (Shu). — i. *id.* to measure (Chouli). — j. *id.* cord on ceremonial cap (Tso); suspending cord (Yili). — k. *id.* gate (Tso); loan for h. great (Li).

l. **giəŋ / giəŋ / hi'ung* (Mand. *hi'ung* is irregular, we should expect a *y'ung* or *j'ung*) male (Shi).

m. **kwəŋ / kwəŋ / k'ung* and **k'wəŋ / k'wəŋ / k'ung* leather-covered leaning-board of carriage (Shi).

888 a—b. **kiəŋ / kiəŋ / k'ing* fear, cautious, attentive (Shi); *id.* and **g'əŋ / g'əŋ / k'ing* strong (Shi); terrible (Shi). b. is Chou II (inscr. 143).

887	厶	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	888	競
	a	b	c	d	e	f	g	h	i	j	k	l	m			a	
𠂇	889	興	興	興	興	890	雁	雁	鷹	鷹	鷹	891	徵	徵	892		
𠂇		a	b	c	d		a	b	c	d	e		a	b			
蠅	蠅	893	𦍋	𦍋	𦍋	𦍋	𦍋	𦍋	𦍋	𦍋	𦍋	𦍋	𦍋	𦍋	𦍋	𦍋	
a	b		a	b	c	d	e	f	g	h	i	j	k	l	m		
騰	騰	騰	騰	騰	騰	騰	騰	騰	騰	騰	騰	騰	騰	騰	騰	騰	
n	o	p	q	r	s	t	u	v									

889 a—d. **xiang* / *xiang* / *hing* lift, raise (Shī); rise (Shī); prosper (Shī); start, begin (Shu); arouse (Meng); be aroused (Lunyü); open up (Meng). **xiang* / *xiang*- / *hing* be elated (Li). b. is Yin bone (A 5: 21,8), c. is Chou II/III (inscr. 280), d. is Chou (inscr. 365, name). The graph has four hands and a sail, see 625.

890 a—b. **ieng* / *ieng* / *ying* Shuowen says: eagle, thus taking it to be the primary form of c. below (no text). b. is Chou I (inscr. 88, name). — c. *id.* eagle, falcon (Shī).

d. **ieng* / *ieng*- / *ying* answer (Meng), respond (Shī); correspond, conform (Yi); accept, agree (Kuoyü); **ieng* / *ieng* / *ying* ought, of right (Tso); loan for e. resist (Shī); for e. receive (Shu). Gl. 857, 1142, 1634.

e. **ieng* / *ieng* / *ying* breast (Shī); breast-plate (Shī); (turn the breast against:) resist, oppose (Shī); receive (Kuoyü).

891 a. **tiang* / *tiang* / *cheng* summon (Shu); examine, test (Tso); testify (Tso); evidence (Li); prove (Tso); prognostics, verifications (Shu); effect (Li); to levy (sc. tax) (Chouli); **d'iang* / *d'iang* / *ch'eng* suppress (Yi); **tiag* / *ti:* / *ch'i* name of one of the notes of the gamut (Li).

b. **d'iang* / *d'iang* / *ch'eng* to reprove, warm (Tso); a warning (Shu); to correct, chastise (Shī); punish (Shu). Gl. 1114.

892 a. **diang* / *ieng* / *ying* a fly (Shī).

b. **d'iang* / *d'iang* / *sheng* string, cord (Shī); (in a line:) continue (Shī); lay the regulating line on, regulate (Li); in a continuous line (Shī); careful (Kuan); to praise (Tso); loan for **diang* / *ieng*- / *ying* full (sc. ear of grain) (Chouli). Gl. 20.

893 a—b. **diang* / *ieng*- / *ying* (primary form of c. below, hence the reading) servant, slave (inscr. 180). b. is Chou II (inscr. 180). The graph has two hands, holding an object of uncertain interpretation, which has wrongly been turned into 'fire' in the modern graph. — c—e. *id.* (same word as k. below) servant, to serve (inscr. 138); go as servant or concubine, accompanying the first rank consort (inscr. 386). d. is Chou II (inscr. 138), e. is Chou (inscr. 386).

f—i. **d'iam* / *d'iam*: / *chen* I, we, our (Shī); **d'ian* / *d'ian*: / *chen* a seam (Chouli); omen, sign (Chuang). The final consonants in this and next are very enigmatic, all the more since the derivatives again have *-ng*. g. is Yin bone (A 4: 4,7), h. is Chou I (inscr. 63), i. is Chou I (inscr. 65).

- j. **d'iam* / *d'iam*: / *ch'en* horizontal pieces in a frame for silk worms (Lü).
- k. **d'iang* / *i'ang*- / *ying* girl who follows the principal wife to her future husband and becomes at the same time his concubine (Tso); accompany (Ch'uts'i). — l—m. *id.* accompanying 'present', additional concubine following the bride of first rank (inscr. 212; s. w. as c. and k. above). m. is Chou I/II (inscr. 212).
- n—o. **d'iang* / *d'iang* / *ch'eng* Shuowen says: raised path between fields (no text). o. is Chou III (inscr. 216, sense of k. above).
- p. **s'iang* / *s'iang*- / *sh'eng* vanquish, overcome (Shi); surpass (Lunyü); loan for *id.* head ornament (Li). **s'iang* / *s'iang* / *sh'eng* equal to, capable of (Lunyü); equal to one's task (Shi). Gls. 797, 1185.
- q. **d'ang* / *d'ang* / *t'eng* to gush up (as water) (Shi ap. Yü'ien); to gape and gush out words (Yi); loan for *id.* place name (Tso). — r—s. *id.* place name, same as the preceding in this sense (hence the reading). s. is Chou I (inscr. 116). — t. *id.* tie, band (Shi).
- u. **d'ang* / *d'ang* / *t'eng* a fabulous flying snake (Sün); **d'ak* / *d'ak* / *tê* insect eating the leaves of grain plants (Shi).
- v. **d'ang* / *d'ang* / *t'eng* mount, rise (Shi); ascend (Li); (surmount =) overcome, get the better of, oppress (Shi); loan for k. (Yili). Gl. 1170.
- 894 a—c. **t'iang* / *t'iang* / *ch'eng* lift, hold (Yin bone A 7: 25,3). b. is Yin bone (A 7: 25,3), c. is pre-Han (inscr. 406, name). The graph shows a hand lifting an object of uncertain interpretation.
- d—f. **t'iang* / *t'iang* / *ch'eng* lift (Shu ap. Kuo P'o, comm. on Shu). e. is Yin bone (B hia 36: 8, sense here uncertain), f. is pre-Han (inscr. 404, name).
- g. **t'iang* / *t'iang* / *ch'eng* to weigh (Li); lift up (Shi); start (Shu); praise (Lunyü); divulge (Lunyü); (evaluate:) denominate, call (Lunyü); say, declare, profess to, plead (Tso); **t'iang* / *t'iang* / *ch'eng* appreciate, estimate (Yi); (weighing up:) equal to, corresponding (Shi); corresponding to, according to (Shu); be fitting (Tso); capable of (Li); a set (of clothes) (Li). Gl. 1754.
- 895 a—c. **d'iang* / *d'iang* / *ch'eng* to mount, ascend (Shi); ride, drive (Shi); be on top, above (Lao); avail oneself of (Meng); to bully (Kuoyü); calculate (Chouli); **d'iang* / *d'iang* / *sh'eng* (what is mounted:) chariot (Shi); team of four horses (Shi); set of four (Meng); several, group (Li); set of annotations, annals (Meng); set of fields, district (Meng). Gls. 376, 1483. b. is Yin bone (A 5: 25,3), c. is Chou I (inscr. 97). The graph shows a man mounted on a tree.
- 896 a—b. **d'iang* / *iang* / *ch'eng* lift, hold (inscr. 54), same word as c. below, which is only another modern variation of the same archaic graph. b. is Chou I (inscr. 54). The graph shows two hands lifting a kneeling man. — c. *id.* lift, to present (Shi); to honour, celebrate (Shi); to support, assist (Yi); serve (Shi); receive (Shi); meet (in battle) (Shi); continue (Shi); (successive steps:) gradations in taxes (Tso). Gls. 431, 1070, 1172, 1892. — d—f. *id.* assist. Shuowen gives this as the original form of g. below, the straight bottom line of which is only a corruption. e. is Yin bone (E 171: 3), f. is Chou III/IV (inscr. 324). The radical at the bottom is not 'mountain', but a drawing of a pitfall, two hands rescuing a man out of it. — g. *id.* assist (Li).
- h. **t'iang* / *t'iang* / *ch'eng* to steam (Shi); loan for *id.* advance, bring forward (Shi); offer gifts to (Shi); winter sacrifice (Shi); numerous (Shi); grand (Shu); splendid (Shi); debauch (Tso). Gls. 387, 679, 1151, 1245, 1918, 1949.
- i. **t'iang* / *t'iang*: / *ch'eng* to save, help (Tso); lift (Yi).
- j. **t'iang* / *t'iang* / *ch'eng* to present (meat) in sacrifice (Yili). — k. *id.* small twigs as firewood (Shi); loan for *id.* numerous (Shi ap. Meng).

894	再	𠂔	𠂔	𠂔	𠂔	𠂔	稱	895	乘	𠂔	𠂔	896	承	𠂔	承	
	a	b	c	d	e	f	g		a	b	c		a	b	c	
	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	897	升	𠂔	𠂔	𠂔	𠂔	𠂔	898	𠂔
	d	e	f	g	h	i	j	k		a	b	c	d	e		a
	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	899	𠂔	冰	𠂔	馮	𠂔	900	𠂔
	b	c	d	e	f	g	h	i		a	b	c	d	e		a
901	弓	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	902	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔		
	a	b	c	d	e				a	b	c	d	e	f	g	

897 a—b. **šiang / šiang / sheng* a measure (10th of a *to u*) (Shī); loan for *id.* a set of 80 threads (in weaving) (Li); to mount, rise, arise (Shī); (lift:) to present to (Li). b. is Chou II (inscr. 191). The graph is a drawing of a measure. — c. variant of the preceding in the sense of 'rise' (Yi, Cheng Hūan's version). — d. variant of the preceding in the sense of 'rise' (Ch'uts'i).

e. **šiang / šiang / sheng* and **līang / tsīang: / cheng* to lift up, to save (Chouli).

898 a—b. **liang / liang / ling* Shuowen says: transgress, thus taking it to be the primary form of c. below (no text). b. is Chou I (inscr. 96, name). — c—d. *id.* high mound, hill (Shī); a height (Tso); ascend (Kuots'ê); transgress (Li); encroach upon, usurp (Tso); molest, oppress (Tso); insult, condemn (Tso); loan for *id.* to temper (steel) (Sün). d. is Chou II (inscr. 147). — e. *id.* transgress (Kuots'ê); surmount (Ch'uts'i). — f. *id.* ice (Shī); maltreat, oppress (Ch'uts'i). — g. *id.* water-chestnut (Lie). — h. *id.* name of a fish (Ch'uts'i). — i. *id.* water-chestnut (Li), see g. above.

899 a. **piang / piang / ping* Shuowen says: ice, thus taking it to be the primary form of b. below (no text). — b—c. *id.* ice (Shī); loan for 886 n. above (Tso). c. is Chou IV (inscr. 292).

d. **b'iang / b'iang / p'ing* (tread:) walk across a river (Shī); (trample:) maltreat (Tso); encroach upon (Chouli); angry (Tso); ascend (Chouli); (stand on:) lean on, rely on (Shī); loan for *id.* full, solid (Shī). Gl. 796. — e. *id.* to lean on (Shu).

900 a. **b'iang / b'iang / p'ing* and **b'iang / b'iang- / p'ing* lean on (sc. a stool) (Shu ap. Shuowen).

901 a—d. **kiung / kiung / kung* a bow (Shī); a length measure (Yili). b. is Yin bone (A 5: 7, 2), c. is Yin bone (B hia 13: 17), d. is Chou I (inscr. 88). The graph is a drawing.

e. **k'üing / k'üing / k'üing* hollow, hole (Shī); high and vaulted, vault (Shī); loan for 空 (Chouli). Gl. 372.

902 a—b. **müing / müing- / meng* dream (Shī); **mung / mung / meng* darkened, blind (Shī). Gl. 532. b. is Chou II (inscr. 170). The graph has 'evening, night' below, meaning of upper part uncertain. This upper element, which recurs in the following characters, is not known as an independent character. — c. variant of the preceding (Chouli).

- d. **mǐǔng / mǐung / m e n g* and **mwǎng / mwǎng / m e n g* darkened (Chouli); ashamed, despondent (Tso).
 e. **mweng / mweng / m e n g* rafters, beams inside roof (Tso).
 f. **mwǎng / mwǎng / m a n g* exert oneself (Shu).
 g. *χmwǎng / χwǎng / h u n g* to die (said of kings and princes) (Tso); loan for *id.* numerous (Shī). Gl. 19.

903 a—e. **k'ək / k'ək / k'o* carry, sustain (Li); able, can (Shī, Shu); vanquish, dominate (Shī); crush (Shu); self-controlled (Shī); predominate (Shu). Gl. 992, 1519, 1543. b. is Yin bone (A 3: 27,2), c. is Yin bone (A 8: 5,5), d. is Chou I (inscr. 56), e. is Chou I (inscr. 72). — f—g. variants of the preceding (Chuang).

- 904 a—b. **χmək / χək / h e i* black (Shī). b. is Chou II/III (inscr. 244). The graph shows a human figure with face and body covered with spots (war-paint?).
 c. **mək / mək / m o* ink (Meng); black (Tso); black-branding (Shu); name of a measure (Kuoyü). — d. *id.* (dark:) silent (Tso). — e. variant of the preceding (Kuots'ê). — f. *id.* cord (Yi).

905 a—c. **tak / tak / t ê* obtain, get, take (inscr. 146). b. is Yin bone (E 29: 2). c. is Chou II (inscr. 146). The graph has 'hand' and 'cowry' (money). In the Seal the cowry has been misunderstood and turned into 見 'to see'. — d. *id.* obtain, get (Shī); can (Lunyü).

- 906 a—b. **tsək / tsək / t s ê* law, rule, pattern (Shī); follow a law, imitate (Shī); accordingly, thus, then, thereupon (Shī); loan for 907 (Shu). Gl. 1462. b. is Chou I (inscr. 97). The graph has t i n g 'ritual cauldron' and 'knife'. The law was codified by inscriptions on ritual vessels. In the modern graph 'cauldron' has been corrupted into 'cowry'.
 c—d. **ts'ək / ts'ək / t s'ê* (the Mand. aspirate is irregular) side (Shī); inclining (Shī); partial (Shu); (side-placed:) inferior, low (Shu); perverse (Shī); turn on the side (Shī). Gl. 615, 939. d. is Chou II (inscr. 179).
 e. **ts'ək / ts'ək / t s'ê* to pity, pained (Meng). — f. *id.* to fathom (Shī); limpid (Chouli). Gl. 1053.
 g. **ts'ək / ts'ək / t s'ê* latrine (Tso).

907 a—b. **dz'ək / dz'ək / t s e i* murderer, bandit, villain (Shu); injure (Shī). b. is Chou II (inscr. 147). The graph has 'man', 'dagger-axe' and 'cowry' (money).

- 908 a. **sək / sək / s ê* and **sag / s'q-i- / s a i* stop up, block (Shī); shut (Lunyü); a pass, strait (Tso); fill (Meng); loan for *id.* sincere (Shī); **sag / s'q-i- / s a i* frontier (Tso); loan for *id.* a game of draughts (Chuang). Gl. 73, 1208.
 b. **sək / sək / s ê* sincere (Shu ap. Shuowen).

- 909 a—d. **pək / pək / p e i* turn the back (Tso); (back side:) North (Shī); send to the North (Shu). Gl. 1272. b. is Yin bone (A 4: 3,2), c. is Chou I (inscr. 115), d. is Chou II (inscr. 134). The graph shows two men back to back.
 e. **pwag / pu'q-i- / p e i* the back, posterior part (Shī); **b'wag / b'u'q-i- / p e i* turn the back on, cheat (Shī). Gl. 939.
 f. **b'wag / b'u'q-i- / p e i* turn the back on, abandon (Li); not to face straightly (Li).

910 a—b. **k'ək / k'ək / k i* urgently, hurry (Shī); straits (Tso). **k'ək / k'q-i- / k'i* often (Lunyü). b. is Chou II (inscr. 180).

903	克	𠂔	𠂔	𠂔	𠂔	尅	剋	904	黑	𣎵	墨	默	嘿	縵	905
	a	b	c	d	e	f	g		a	b	c	d	e	f	
𠂔	𠂔	𠂔	得	906	則	𠂔	側	𠂔	惻	測	廁	907	賊	𠂔	908
a	b	c	d		a	b	c	d	e	f	g		a	b	
塞	塞	909	北	𠂔	𠂔	𠂔	背	𠂔	910	𠂔	𠂔	恆	𠂔	極	𠂔
a			a	b	c	d	e	f		a	b	c	d	e	f
911	棘	𠂔	棘	912	翊	𠂔	𠂔	913	𠂔	𠂔	914	𠂔	915	抑	
	a	b	c		a	b	c		a	b		a		a	

c. *kjək* / *kjək* / k i urgently, hastily (Lie). — d. *id.* die (Li); destroy, kill (Shu).

e—f. **g'jək* / *g'jək* / k i ridge of roof (Chuang); the highest point, extreme limit, utmost (Shi); exhaust (Shi); reach the end, come to (Shi); attainment (Shi); centre, middle (Shi); middle way, correctness (Shu); loan for *id.* leathern finger protection (in shooting with bow) (Yili); loan for a. (Sün). Gls. 148, 182, 253, 671, 726, 1040, 1058, 1205, 1524. f. is Chou I (inscr. 65, rad. 60 inst. of rad. 75).

911 a—b. **kjək* / *kjək* / k i jujube (Shi); thorns (Tso); thorny, harassing, painful, distress (Shi); urgent, haste (Shi); swift (Shi); emaciated (Lü); loan for 785 above (Tso). Gls. 354, 500, 860. b. is Yin (inscr. 51, name). The graph has 'thorn' (868) doubled. — c. *id.* collar of a coat (Shi).

912 a—d. **g'jək* / *jək* / y i to buzz about; bright (Shu, one version); next-following (day) (inscr. 67). Gls. 1302, 1598, 1982. c. is Yin lone (A 2: 20,5), d. is Chou I (inscr. 67).

913 a. **χjək* / *χjək* / h i and ? / *śjək* / s h i red (Shi); (rimes in the *ək* class in Shi). b. ? / *śjək* / s h i raincoat of straw (Kuoyü).

914 a. **χjək* / *χjək* / h i grieved, pained (Shu).

915 a. **jək* / *jək* / y i put the hand on, rub (Li); to repress (Shu); (self-repressing:) careful, attentive (Shi); loan for *id.* initial particle (Shi); and, but, or else (Shi). Gls. 552, 895.

916 a—c. **tjək* / *tjək* / c h i ascend (Shi); promote (Shu); (ascend on high =) die (Shu); Gls. 1109, 1294. b. is Yin bone (A 7: 32,4), c. is Chou I (inscr. 58). The graph has feet taking 'steps', and (staircase:) 'height' (cf. 1015 below).

917 a—c. **v'jək* / *t'jək* / c h i to correct (Yi); arrange (Shi); dispose (Shu). Gls. 670, 1348. c. is Chou III (inscr. 229). The graph has 東 for 諫 'admonish' (185 b.) and 'beat' or 'force'.

918 a—b. **djək* / *jək* / y i to shoot with arrow and string attached (Shi); b. is Chou I (inscr. 100, sense here uncertain). The graph must be a drawing of some kind of arrow.

916	陟	𡵓	𡵓	𡵓	917	敕	勅	勅	918	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c		a	b	c		a	b	c	d	e	f	g	
賁	代	𡵓	拭	軾	試	試	弑	貸	岱	黛	蠟	919	直	植	埴	
	h	i	j	k	l	m	n	o	p	q	r	s		a	b	c
殖	植	埴	置	值	直	𡵓	德	德	920	𡵓	𡵓	𡵓	𡵓	織	織	
	d	e	f	g	h	i	j	k	l		a	b	c	d	e	f
職	𡵓	職	幟	識	熾	921	食	食	食	蝕	飢	飢	飢	飾		
	g	h	i	j	k	l		a	b	c	d	e	f	g	h	

— c—d. *id.* a clan name (inscr. 302). d. is Chou III/IV (inscr. 302). — e. *id.* stake, pole (Tso).

f. **śiək* / *śiək* / s h i rule, law, pattern, model (Shī); be a model to (Shī); follow the model of (Shī); measure (Chouli); loan for *id.* to use (Shī); a particle (Shī); loan for k. (Sün), for l. (Lunyü). Gls. 103, 519, 654, 665, 668, 713, 816, 1193, 1636, 1944, 1966.

g. **t'ək* / *t'ək* / t'ê err (Shī); deceitful (Shī); change (Shu). Gl. 1552.

h. **t'ək* / *t'ək* / t'ê and **d'ək* / *d'ək* / t'ê beg, demand (Sün); loan for g. above (Shu ap. Shiki). Gl. 181.

i—j. **d'æg* / *d'äi* / t a i take the place of (Shu); supersede (Tso); alternate (Li); succession (Tso); generation (Shī); dynasty (Lunyü); from generation to generation (Shī). Gl. 974. j. is Chou III/IV (inscr. 332).

k. **śiək* / *śiək* / s h i to wipe (Li). — l. *id.* cross-bar at front of carriage box (Tso).

m. **t'iek* / *t'iek* / c h i fear (Kuoyü).

n. **śiæg* / *śi* / s h i test, try (Shī); apply, make use of (Shī). Gls. 460, 1173. — o. *id.* kill (a superior) (Lunyü).

p. **t'æg* / *t'äi* / t a i borrow, lend (Tso); loan for g. above (Li).

q. **d'æg* / *d'äi* / t a i name of a mountain (Shu). — r. *id.* to pencil the eyebrows (Lie).

s. **d'ək* / *d'ək* / t'ê insect eating the leaves of grain plants (Shī ap. Shuowen).

919 a. **d'iek* / *d'iek* / c h i straight (Shī); right (Shī); (straight out:) simply, only (Meng); loan for k. (Shu); loan for *id.* or **d'ieg* / *d'i* / c h i to represent, take the place of, be equivalent to (Li). Gl. 1320. The graph (see j. and l. below) has 'eye' and a straight line.

b. **t'iek* / *t'iek* / c h i to sow or plant early (Shī).

c. **d'iek* / *z'iek* / s h i clay, clayey (Shu). Gl. 1358.

d. **d'iek* / *z'iek* / c h i (Pek. chī is irregular, we should expect a s h i) rancid (sc. fat) (Shuowen, no pre-Han text ex.); loan for *id.* to grow, prosper, flourish (Tso); to plant, cultivate (Shu); to raise, establish (Kuoyü); level (Shī).

e. **d'iek* / *z'iek* / c h i and **d'ieg* / *d'i* / c h i to plant (Chouli); plants (Chouli); hold up-right (Shu); to place (Lun); put up, establish (Chouli); wooden piece into which door bar enters (Mo); pole (Li); grow, flourish (Huai); aim, will (Ch'uts'i); superintend (Tso). Gls. 331, 1566.

f. **d'ək* / *d'ək* / t'ê single (Li); loan for **d'iek* / *d'iek* / c h i hem (of a garment) (Li).

g. **t'æg* / *t'i* / c h i to set, place, arrange (Shī); (set aside:) let off (Kuoyü).

h. **d'ieg* / *d'i* / c h i hold upright (Shī); to meet (Chuang). Gl. 331.

i—j. **tək* / *tək* / *tê* virtue (inscr. 286). j. is Chou IV (inscr. 286). — k—l. *id.* virtue, virtuous (Shi); quality, nature (Tso); character, disposition (Shu). Gl. 1477, 1854. l. is Chou I (inscr. 65).

920 a—d. **t̃iək* / *t̃iək* / *chī* (Ts'ieyün gives this reading but, following Shuowen, says its meaning is unknown) stick to, adhere (Yi, one version ap. Shīwen). Gl. 1358. b. is Yin bone (A 4: 4,4, 'sense uncertain), c. is Chou I (inscr. 97, name), d. is Chou II (inscr. 138, sense of f. below).

e. **t̃iək* / *t̃iək* / *chī* and **d'ək* / *d'ək* / *tê* pole (Chouli).

f. **t̃iək* / *t̃iək* / *chī* weave (Shī); **t̃iæg* / *t̃i-* / *chī* stuff made of coloured silk (Li); Gl. 457.

g—h. **t̃iək* / *t̃iək* / *chī* duties of office, office (Shī); attend to, manage (Tso); duty, tribute (Tso); loan for *id.* simply, only (Shi); ample, numerous (Chuang); loan for e. (Chouli), for f. fabric (Shī). Gl. 286, 1023. h. is Chou IV (inscr. 283). — i. *id.* slice of dried meat (Yili).

j. **śiək* / *śiək* / *shī* and **śiæg* / *śi-* / *shī* and **t̃iæg* / *t̃i-* / *chī* a kind of banner (Hanfei).

k. **śiək* / *śiək* / *shī* know (Shī); **t̃iæg* / *t̃i-* / *chī* remember (Shī); commemorate (Yi); to record (Shu).

l. **t̃iæg* / *t̃i-* / *chī* blaze (Shī); glorious (Shī); to heat (Tso).

921 a—c. **d'ək* / *d̃z'ək* / *shī* eat (Shī); (æatings of sun or moon:) eclipse (Shī); **d̃ziæg* / *zi-* / *sī* food (Shī); give food to (Shī). b. is Yin bone (A 6: 35,2), c. is Chou (inscr. 351, name). The graph is a drawing of a food vessel with lid.

d. **d'ək* / *d̃z'ək* / *shī* to eat up gradually, to eclipse (the sun or the moon) (Lü).

e—f. **d̃ziæg* / *zi-* / *sī* food, give food to (Yili ap. Shīwen; inscr. 225). f. is Chou III (inscr. 225).

g. **t̃iək* / *t̃iək* / *chī* to make solid, strengthen (Kuoyü); prepare, make ready (Shī); put in fine order (Li); to order, command (Kuoyü).

h. **śiək* / *śiək* / *shī* adorn, ornament (Shī); loan for g. above (Kuliang).

922 a. **tsiək* / *tsiək* / *tsi* and **ts'ək* / *ts'ək* / *chī* sharp-cutting (Shī). Gl. 1128.

b. **tsiək* / *tsiək* / *tsi* millet (Shī); loan for 𪎭 (Kuliang).

c. **śiūk* / *śiūk* / *shu* to rise (Li).

923 a. **tsiək* / *tsiək* / *tsi* go to, forthwith, thereupon etc., see series 399 above. — b. *id.* *tsi*-*tsü* millipede (Chuang).

c. (**d̃z'ək* / *d̃z'ək* / *tsi*; so Shīwen, but probably more correctly:) **d̃z'iet* / *d̃z'iet* / *tsi*, loan for 疾, see Gl. 1292, detest (Shu); **tsiæt* / *tsiæt* / *tsi* masonry (Li); coaled part of a burning torch (Kuan); in this latter reading the phonetic has its value of group 399 above.

d. **tsiək* / *tsiək* / *tsi* and **tsiäk* / *tsiäk* / *tsi* *tsi*-ling name of a bird (Tso).

924 a—b. **tsiək* / *tsiək* / *tsê* Shuowen says: incline the head (no text). (Tsiyün reads this word *niet* / *nīe* or *liet* / *lie*). b. is Chou I (inscr. 69, name). The graph is the primary form for c., showing a man with inclined head. — c—d. *id.* slanting, oblique (Chouli). Shuowen registers c. as an early form of what is currently written d. — e—i. *id.* sun slanting, inclining to the West (Shu). h. is Yin bone (E 110: 1, sense here uncertain), i. is Yin bone (A 4: 8,7, sense uncertain).

925 a. **siək* / *siək* / *si* breathe (Lunyü); sigh (Li); rest, repose (Shī); cease (Shu); (collect force:) grow (Meng); interest on money (Chouli); descendants (Kuots'ê). The

922	𦉰	𦉱	𦉲	923	𦉳	𦉴	𦉵	𦉶	924	𦉷	𦉸	𦉹	𦉺	𦉻	𦉼
	a	b	c		a	b	c	d		a	b	c	d	e	f
𦉽	𦉾	𦉿	925	𦊀	𦊁	926	𦊂	𦊃	𦊄	𦊅	𦊆	927	𦊇	928	𦊈
g	h	i		a	b		a	b	c	d	e		a		a
𦊉	𦊊	𦊋	𦊌	𦊍	𦊎	929	𦊏	𦊐	𦊑	𦊒	𦊓	𦊔	𦊕	𦊖	𦊗
b	c	d	e	f	g	h		a	b	c	d	e	f	g	h
𦊘	𦊙	𦊚	𦊛	𦊜	𦊝	𦊞	𦊟	𦊠	𦊡	𦊢	𦊣	𦊤	𦊥	𦊦	𦊧
i	j	k	l	m	n	o	p	q	r	s	t	u	v	x	v

graph has tsī 1237 m. below, said to depict a nose (cf. 1088) and 'heart'; thus: 'heart' and 'nose'. — b. *id.* extinguish (Meng).

926. a—d. **ṣiək* / *ṣiək* / *sê* harvest (Yili); greedy (Yi). b. is Yin bone (A 1: 29,7), c. is Yin bone (G 12: 2), d. is Yin bone (A 4: 41,3). The graph has 'grain', single or doubled, and a drawing of a granary, or (in d.) a field. — e. *id.* to reap, harvest (Shī); husbandry (Shu); sparing, economical (Tso). Gl. 974.

927 a. **ṣiək* / *ṣiək* / *sê* colour (Tso); countenance, looks (Shī); beauty (Lunyü); to show off (Shī). Gl. 841.

928 a—b. **liək* / *liək* / *li* strong, strength, force (Shī); to force (Shī); effort (Shī). b. is Chou III (inscr. 220). The graph seems to depict an arm with a hand (cf. 995).

c. **lək* / *lək* / *lê* and **liək* / *liək* / *li* a tenth (Li).

d. **lək* / *lək* / *lê* space between the fingers (where divination sticks were inserted) (Yi). — e. *id.* vein or duct in soil (Chouli); loan for *id.* fraction (Chouli). — f—g. *id.* reins (Yili); loan for *id.* engrave (Li). g. is Chou I (inscr. 86). — h. *id.* to split according to the veins (sc. stone, cf. e. above) (Chouli).

929 a—d. **giwək* / *jiwək* / *y ü* (primary form of e. below, Shuowen, hence the reading) territory, state (inscr. 57); loan for **g'wək* / *ɣwək* / *h u o* some, someone, something (Shī); (some chances of:) possibly, perhaps (Shu); either-or (Tso); loan for q. error, erroneous (Shu). Gl. 1453, 1640, 1828, 1836. b. is Yin bone (A 2: 6,5), c. is Chou I (inscr. 57), d. is Chou I (inscr. 71). The graph has 'dagger-axe' and 'mouth' in the oldest forms (army and command).

e—f. **giwək* / *jiwək* / *y ü* territory, state (Lunyü); boundary (Shī); universe (Lao). f. is Chou II (inscr. 182, rad. 163 inst. of 32). Gl. 304, 875. — g—i. *id.* oak (Shī). h. is Chou II (inscr. 147, name), i. is Chou III/IV (inscr. 328). — j. *id.* fishing net (Shī).

k. **giwək* / *jiwək* / *y ü* and **xiwək* / *xiwək* / *h ü* threshold (Lunyü).

l. **xiwək* / *xiwək* / *h ü* city moat (Shī). — m. *id.* to whistle (as the wind) (Chuang).

n. **xiwək* / *xiwək* / *h ü* and **giwək* / *jiwək* / *y ü* bundle of threads (Shī). Gl. 50.

o—p. **kwək* / *kwək* / *k u o* state, country (Shī); capital city (Chouli). p. is Chou I (inscr. 84).

q. **g'wək* / *ɣwək* / *h u o* deceive, delusion (Lunyü); doubt (Lunyü).

- r. **g'wək* / *ɣwək* / h u o and **g'iwək* / *ɣiwək* / y ü a fabulous nocuous water animal, water demon (Shī); loan for t. (Ta Tai li).
 s. **kwek* / *kwək* / k u o hollow at back of knee (Sün). — t. *id.* frog (Li). — u. *id.* cut off the head (Shī); loan for *id.* (see Shīwen) parched, wizened (sc. face) (Chuang, so acc. to the Si-ma comm.). — v. variant of the preceding (Tso ap. Shuowen). — x. variant of the preceding (c h a o 'claw, hand' radical) (inscr. 67). x is Chou I (inscr. 67).
 y. **ɣ'ük* / *ɣ'uk* / y ü richly-giving, flourishing (sc. millet) (Shī).

930 a. **ɣiwək* / *ɣiwək* / h ü water-channel, ditch, moat (Lunyü); empty (Kuan); loan for *id.* excessive, bad (Chuang; so acc. to some comm.). The character was primarily read **ɣiwət*, and therefore 𠂔 is phonetic, see group 410 d. above. It was then applied to our synonymous word here, which is identical with 929 l. above. Gl. 859. Abbreviated phonetic in the following derivatives:

- b. **ɣiwək* / *ɣiwək* / h ü and **ɣiwəg* / *ɣ'wi-* / h u e i still, quiet (Shī).
 c. **ɣiwək* / *ɣiwək* / h ü and **ɣiwǎk* / *ɣiwǎk* / h ü burst, cleave (said of egg shells) (Li).

931 a—b. **kək* / *kək* / k o hide, skin (Shī); change (Shī); (flay, peel:) take away (Tso); said to be loan for **k'ək* / *k'ək* / k i extreme (Li), but this may simply be an extension of meaning: **kək* (change =) to take a (bad) turn; loan for 928 f. reins (Shī); for d. below (Shī). Gl. 450, 501, 860. b. is Chou II (inscr. 166). The graph is a drawing. — c. *id.* to change (Sün).

d. **g'ək* / *ɣək* / h o wing (Shī, Han version).

932 a—c. **mwək* / *mwək* / m o, m a i wheat (Shī). b. is Yin bone (I 10: 8), c. is Chou I (inscr. 64, name). The graph is a drawing.

933 a—c. **b'ük* / *b'uk* / f u Shuowen says: full, fullness (abundance) (no text). The graph shows a wine vessel, and if this is not simply the primary form of d. below, for which it serves in the oracle inscriptions, then it is etymologically closely cognate to it (abundance: happiness). b. is Yin bone (A 4: 23,8, sense of d. below), c. is Chou II (inscr. 197, sense of d.).

d—h. **p'ük* / *p'uk* / f u happiness, blessing (Shī). e. is Yin bone (A 4: 2,8), f. is Yin bone (B hia 27: 6), g. is Chou I (inscr. 58), h. is Chou I (inscr. 87). — i. *id.* a plant with edible fruit and root (Shī). — j. *id.* spokes of a wheel (Shī).

k. **p'ük* / *p'uk* / f u width (of cloth) (Tso); limit (Tso); wide (Shī); **p'ük* / *p'uk* / f u and **p'ək* / *p'ək* / p i strap round the leg (Shī). Gl. 1187.

l. **p'ük* / *p'uk* / f u and **p'ək* / *p'ək* / p i piece of wood fastened across a bull's horns (Shī); stand for arrows (Yili). Gl. 1165.

m. **b'ük* / *b'uk* / f u and **b'ək* / *b'ək* / p o crawl (Shī). Gl. 98.

n. **p'ək* / *p'ək* / p i to crowd (Tso); encroach upon (Li); press upon (Meng); adjoin, be near to (Tso); strap round the leg (Li); **p'ük* / *p'uk* / f u place name (Ch'unts'iu).

o. **p'ək* / *p'ək* / p i bath-house (Li). — p. *id.* to urge, press (Meng); close (Tso).

q. **p'ək* / *p'ək* / p i and **p'ek* / *p'ek* / p o split, cut open (Chouli).

r. **p'üg* / *p'ü-* / f u rich, wealth (Shī); self-important (Shī). Gl. 585.

s. **p'üg* / *p'ü-* / f u aid, assistant (Lü); a kind of head dress (Shī); **p'ək* / *p'ək* / p i cleave, divide (Shī).

934 a—c. **b'ük* / *b'uk* / f u subdue, submit (inscr. 184). b. is Yin bone (A 4: 8,2), c. is Chou II (inscr. 184). The graph has a kneeling man and a hand. — d—f. *id.* dominate, subdue (Shī); domesticate, train and use (animals) (Yi); be dominated, submit to

930	血	血	血	931	革	革	革	革	932	麥	麥	麥	933	畐	畐
	a	b	c		a	b	c	d		a	b	c		a	b
	福	福	福	福	福	福	福	福		福	福	福		福	福
	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q
副	934	良	良	良	良	良	良	良	935	伏	伏	伏	936	改	改
	s	a	b	c	d	e	f	g		a	b			a	b
937	亥	下	下	下	下	下	下	下	938	咳	咳	咳	939	咳	咳
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
該	該	該	該	該	該	該	該	該	該	該	該	該	該	該	該
	p	q	r	s	t	u	v	x	y	z	a'				

(Shī); to yoke, yoke-horse (Shī); (cause to undergo =) apply (Shu); serve; service, business, labour (Shī); intense thoughts (Shī); (subjugated area:) district, dependency (Shu); loan for *id.* garment, robe (Shī); to wear (Shī); a quiver (Shī); f u - f u crawl (Shī, Ts'i version); *b'ïŭg / b'ïŭ: / f u box of a carriage (Chouli). Gls. 4, 98, 455, 633, 1286, 1386, 1634, 1844. e. is Chou I (inscr. 63), f. is Chou I (inscr. 65). — g. *id.* a quiver (Chouli).

935 a—b. *b'ïŭk / b'ïuk / f u lie down, prostrate (Shī); throw down (Shu); submit (Shī); be hidden, ambush (Shī); loan for *b'ïŭg / b'ïŭ: / f u to hatch (Li); loan for 933 m. (Tso). b. is pre-Han (inscr. 410, name). The graph has 'man' and 'dog'.

936 a—c. *kag / kâi: / k a i change (Shī). b. is Yin bone (A 5: 10,6), c. is pre-Han (inscr. 445, name).

937 a—f. *g'ag / gâi: / h a i cyclical character (Tso). b. is Yin bone (E 258: 3), c. is Yin bone (A 5: 44,2), d. is Yin bone (A 1: 52,3), e. is Yin (inscr. 12), f. is Chou I (inscr. 70). This was probably a drawing of some animal; but when it has been identified with »the boar«, this is because it corresponds to the boar as the last in the cycle of 12 animals. named after the »twelve branches«. This animal cycle was not so ancient that it can give the key to this 亥 *g'ag which is a primeval cyclical character.

g. *g'ag / gâi: / h a i smile as a baby (Li); *k'ag / k'âi: / k'a i cough (Li).

h. *g'ag / gâi: / h a i smile as a baby (Lao); child (Kuoyü); young of animals (Li).

i. *g'ag / gâi: / h a i suffer (Hanfei).

j. *kag / kâi: / k a i a N. Pr. (Kuliang); *ngag / ngâi: / a i to swallow (Chuang).

k. *kag / kâi: / k a i circumscription, territory (Kuoyü). — l. *id.* a hundred million (Kuoyü). — m. *id.* all, complete (Kuoyü).

n. *kag / kâi: / k a i and *g'eg / gâi: / h i e bind (Chuang).

o. *kag / kâi: / k a i great toe (Chuang). — p. *id.* all, complete (Kuliang). — q. *id.* provide (Chuang). — r. *id.* steps, staircase (Shī, in the name of a lost ode); loan for 990 f. below (Yili).

- s. *k'əg / k'q̄i- / k'ai cough (Tso); guffaw (Chuang).
 t—u. *ngəg / ngq̄i- / ai obstruct, hinder (Lie).
 v. *k'ək / k'ək / k'o engrave (Tso); to cut, wound, injure (Shu); (cutting:) intense (Kuots'ê). Gl. 1510.
 x. *g'ək / γək / ho and *g'əg / γq̄i- / hai investigate, try (a culprit) (only Han time text ex.).
 y. *g'eg / γǎi: / hie alarmed, frightened (Tso). z. *g'eg / γǎi / hie bones, skeleton (Tso).
 a'. *g'ək / γək / ho kernel fruit (Shī); (go to the kernel:) scrutinize (Chuang). Gl. 705.

- 938 a. *əg / q̄i / ai oh yes! (Chuang). Abbreviated phonetic in the following. — b. id. dust (Li).
 c. *əg / q̄i: / ai and *eg / ǎi: / yai beat (Lie).
 d. *əg / q̄i / ai sigh, moan (Ch'uts'i).
 e. *χəg / χji / hi amusement (Ch'uts'i). — f. id. (several more readings) fie! ah! (Tso ap. Shuowen).

- 939 a. *d'əg / d'q̄i / t'ai tower, elevated terrace (Shī); loan for id. servant (Tso); a kind of rush (Shī). Gl. 728.

- 940 a—c. *tsəg / tsq̄i / tsai calamity, disaster, injury (Shī); misfortune (Shu). Gl. 1269. b. is Yin bone (A 2: 22,2), c. is Yin bone (A 2: 22,1). The modern graph has 'flowing water' and 'fire'. The archaic graph (b.) had only 'flowing water' obstructed, this indicated by a cross stroke; sometimes (as in c.) the latter has been shaped so as to be phonetic at the same time (see 943 below). — d. variant of the preceding (Chouli). The graph here has 'fire' and 'roof' (house).

- 941 a—c. *tsəg / tsq̄i- / tsai twice (Shu); second, again (Tso). Gl. 315. b. is Chou III (inscr. 220), c. is Chou IV (inscr. 288).

- 942 a—c. *ts'əg / ts'q̄i: / ts'ai gather, pluck (Shī); variegated, full of colour (Shī); colour (Shu); elegant (Tso); loan for id. business (Shu); loan for e. below (Chouli); *ts'əg / ts'q̄i- / ts'ai appanage (Shu). Gl. 318, 1233. b. is Yin bone (E 242: 1), c. is Chou I (inscr. 90). The graph has 'tree' and 'hand'. — d. variant of the preceding (Kuots'ê).
 e—f. *ts'əg / ts'q̄i- / ts'ai (gathered herbs:) edible herbs, vegetables (Shī). f. is Chou I (inscr. 97, part of name).

- 943 a—f. *dz'əg / dz'q̄i / ts'ai endowment, ability, talent (Tso); well-endowed, able, strong (Shī); loan for c. below (Kuots'ê). b. is Yin bone (A 1: 9,7), c. is Yin bone A 1: 42,1), d. is Yin (inscr. 25), e. is Yin (inscr. 4), f. is Chou I (inscr. 54) — in all these (b—f.) sense of i. below. Observe that in the oldest script the same symbols could sometimes serve for several different words. Thus the cross serves for both 七, 甲 and 才. — g. id. timber, wood stuff, material (Meng); treasures (Tso); disposition, natural qualities (Li); talent (Shu). — h. id. wealth, valuables (Shu); (mental resources:) talent (Meng).
 i—k. *dz'əg / dz'ǎi: / ts'ai be at, in, on (Shī); be present (Shī); in, at, on (Shī); to lie in, depend upon (Shu); consist in (Lie); be living (Lunyü); be intent upon (Shu); examine (Shu); loan for v. (Shu). Gl. 751, 1898, 1899, 2081. j. is Chou I (inscr. 57), k. is Chou I (inscr. 65).

938	唉	埃	挨	欸	娛	談	939	臺	940	災	𠂇	𠂇	灾	941	再
	a	b	c	d	e	f		a		a	b	c	d		a
𠂇	𠂇	942	采	采	采	採	菜	𠂇	943	才	𠂇	十	十	十	十
	b	c	a	b	c	d	e	f		a	b	c	d	e	f
材	財	在	杜	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇
g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v
哉	栽	栽	載	庫	裁	載	戴	944	來	來	來	來	來	徠	速
x	y	z	a'	b'	c'	d'	e'		a	b	c	d	e	f	g
𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇									
h	i	j	k	l	m										

l—o. **tsæg* / *tsâi* / *tsai* to hurt, damage (Yin bone A 5: 9,3). m. is Yin bone (B shang 14: 6), n. is Yin bone (A 5: 9,3), o. is Chou II (inscr. 143, sense of a' below).

p—q. **tsæg* / *tsâi* / *tsai* to set out food, to serve (inscr. 58). q. is Chou I (inscr. 58).

r. **tsiæg* / *tsi* / *tsi* small tripod (Shi).

s. **tsiæg* / *tsi* / *tsi* black (Li).

t—u. **dz'æg* / *dz'âi* / *ch'a i* wolf (Shi). u. is Chou (inscr. 368, name).

v—x. **tsæg* / *tsâi* / *tsai* a particle (Shi); to begin (Shu). x. is Chou III (inscr. 218).

y. **tsæg* / *tsâi* / *tsai* to plant (Li); **dz'æg* / *dz'âi* / *tsai* to board, erect building frames (Tso).

z. **tsæg* / *tsâi* / *tsai* calamity (Li), same word as 940 a. above.

a'—b'. **tsæg* / *tsâi* / *tsai* conveyance (Shu); be conveyed in a carriage, to load (Shi); carry (Tso); fill (Shi); to record (Tso); item, business (Shu); action (Shi); start (Shi); achieve (Shu); synon. with 則 (Shi); **tsæg* / *tsâi* / *tsai* year (Shu); **dz'æg* / *dz'âi* / *tsai* to load, a load (Shi). loan for y. **dz'æg* (Shi). Gls. 311, 683, 767, 792, 824, 1100, 1351, 1352. b'. is Chou IV (inscr. 293, phonetic a. inst. of l.).

c'. **dz'æg* / *dz'âi* / *tsai* and **dz'æg* / *dz'âi* / *tsai* cut out clothes (Li); regulate, moderate (Kuoyü); decide (Tso).

d'. **tsiæg* / *tsi* / *tsi* minced meat (Shi).

e'. **tæg* / *tâi* / *tai* carry on the head (Meng); have above oneself (Li); to bear, support (Tso).

944 a—e. **læg* / *lâi* / *lai* a kind of wheat (Shi); loan for *id.* come (Shi). loan for i. (Shi).

b. is Yin bone (A 2: 17,6), c. is Yin bone (A 1: 25,3), d. is Yin (inscr. 22), e. is Chou I (inscr. 73). The graph is a drawing of a wheat plant. — f. *id.* come (Ch'uts'i). — g—h. *id.* Kuangyün says: come (no text). h. is Chou II (inscr. 147, name).

i. **læg* / *lâi* / *lai* Shuowen says: stimulate (causative of a. above: cause to come) (no text). The character is often erroneously used for 勅.

j. **læg* / *lâi* / *lai* a kind of weed (Shi); to weed (Chouli); incult soil (Meng).

k—l. **læg* / *lâi* / *lai* give (Shi). — l. is pre-Han (inscr. 419).

m. **læg* / *lâi* / *lai* horse seven *ch'i* high or more (Shi).

945	乃	了	了	鼎	仍	扔	芳	苻	苻	孕	946	迺	迺	迺	迺
	a	b	c	d	e	f	g	h	i	j		a	b	c	d
947	母	母	母	母	母	母	母	母	母	母	母	母	母	母	母
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
母	母	母	母	母	母	母	母	母	母	母	母	母	母	母	母
	p	q	r	s	t	u	v	x	y		a	b	c	d	e
949	畝	950	灰	恢	脛	951	佩	保	珮						
	a		a	b	c		a	b	c						

- 945 a—c. **næg* / *nâi*: / n a i your (Shu); loan for 946 below (Shī). b. is Yin bone (A 7: 36,1), c. is Chou I (inscr. 65).
d. **næg* / *nâi*:, *nâi*- / n a i big tripod (Shī).
e. **ñiæng* / *ñiæng* / j e n g repeat, as before (Lunyü); traditional (Shu); again and again, evermore (Shī); loan for f. below (Lao). Gl. 1051. — f. *id.* to pull, push (Lao). — g—i. *id.* herbs growing freely without ever being cut (Lie). i. is Chou II (inscr. 147, name).
j. **djæng* / *jäng*- / y ü n pregnant (Tso). The Pek. y ü n is irregular, we should expect a ying.

- 946 a—d. **næg* / *nâi*: / n a i then, thereupon (Shī). This must be a loan application; the primary sense of the character is not known through any text example. b. is Yin bone (B hia 20,4), c. is Chou I (inscr. 56), d. is Chou I (inscr. 70).

- 947 a—e. **mæg* / *mæu*: / m u mother (Shī). b. is Yin bone (A 1: 31,1), c. is Yin bone (A 1: 3,4), d. is Yin (inscr. 10), e. is Chou I (inscr. 56). The graph is sometimes identical with that of 女 'woman', sometimes distinguished by two dots marking the breasts. — f. *id.* female teacher in harem (Tso). — g. *id.* the great toe (Yi), the thumb (Kuoyü).
h. **mïük* / *mïuk* / m u place name (Shu ap. Shuowen).
i—k. **mwæg* / *muâi*, *muâi*- / m e i flourishing, rich, abundant (sc. growth) (Tso); loan for **mwæg* / *muâi*: / m e i each, every, whenever (Shī); although (Shī); covetous (Chuang); dark, confused (Chuang). Gl. 126, 405. j. is Yin bone (A 2: 2,6, sense here uncertain), k. is Chou II (inscr. 132, sense of u. below). The radical is a drawing of some branches.
l. **mwæg* / *muâi* / m e i plum tree (Shī); plum (Tso); loan for t. (Li).
m. **mwæg* / *muâi*, *muâi*- / m e i meat on sides of spine (Yi).
n. **mwæg* / *muâi* / m e i dog's big collar-ring with two smaller rings on it (Shī).
o—p. **mæg* / *mæu*: / m u, m o u Chinese acre (Chouli). p. is Chou I (inscr. 118).
q. **mwæg* / *muâi*- / m e i and **χmwæg* / *χuâi*- / h u e i pain, distress (Shī).
r. **χmwæg* / *χuâi*- / h u e i upper lines in divinatory hexagrams (Shu ap. Shuowen). — s. *id.* repent, regret (Shī); loan for r. (Shu, current version). Gl. 1550. — t. *id.* last day of a moon (Tso); dark, obscure, darkness (Shī); reticent (Tso). Gl. 1136. — u—v. *id.* instruct (Shī). v. is Chou II (inscr. 172).
x—y. **χmæg* / *χâi*: / h a i sea (Shī). y. is Chou I (inscr. 54).

- 948 a—b. **mæg* / *mæu*: / m o u so and so, a certain (Shu); b. is Chou I (inscr. 60, sense of f. below). Since the word **mwæg* 'plum tree' in Ode 20, in the Mao version wr. 947 l., in the Han version was wr. with 木 and our m o u to the right, the latter (see 948 b) was probably the primary form for 'plum tree'.
- c. **mwæg* / *muqi* / m e i match-maker, go-between (Shī); loan for 昧 (Chuang). — d. *id.* soot (Lü). — e. *id.* god of fecundity (Li).
- f. **mīüŋ* / *mīæu* / m o u (one Ts'ieyün ms. has *mæu*, but the placing in its rime series reveals this to be a slip) scheme, plan (Shī); consult (Shī).
- 949 a. **mæg* / *mæu*: / m u, m o u Chinese acre (Shī), same word as 947 o. above.
- 950 a. **χwæg* / *χuqi* / h u e i ashes (Chuang); charcoal (Li). The Seal has 'fire' and 又 'hand'.
- b. **k'wæg* / *k'uqi* / k' u e i great, extend (Tso); complete (Lü).
- c. **mwæg* / (*gmwæg*?) / *muqi*, *muqi-* / m e i meat on sides of spine (Li), cf. 947 m. above.
- 951 a—b. **b'wæg* / *b'uqi-* / p e i, p' e i (the Pek. aspirate is irregular) to wear hanging at the girdle, pendants (Shī). b. is Chou I (inscr. 67). The graph has 'man', 'kerchief' and above the latter a summary drawing of a girdle. — c. variant of the preceding (Ch'uts'ī).
- 952 a—e. **kīæg* / *kji* / k i Shuowen says: winnowing basket, thus taking it to be the primary form of f. below (no text); loan for *id.* a particle (Shī); for **kīæg* / *kji-* / k i this, that (Shī); for **g'īæg* / *g'ji* / k' i this (Lunyü); his, her, its, their (Shī); modal particle: will probably (Shī); wish that (Shī); loan for k. hope for, aim at (Shu). Gl. 1829. b. is Yin bone (A 1: 1,7), c. is Chou I (inscr. 58), d. is Chou I (inscr. 107), e. is Chou II (inscr. 140). The graph is a drawing of a basket.
- f. **kīæg* / *kji* / k i winnowing basket (Shī); dust-basket (Li). — g—i. *id.* base, foundation (Shī); gate-house base (Shī); settlement, lodging (Shī); loan for *id.* hoe (Meng). Gl. 908. h. is Yin bone (P 354, name), i. is Chou III/IV (inscr. 310, sense of k. below). — j. *id.* year (Shu).
- k. **kīæg* / *kji* / k i a year (Yi); a full fixed time (Li); **g'īæg* / *g'ji* / k' i a stipulated time (Shī); time, occasion (Shī); end, limit (Shī); wait for, expect (Chuang); to aim at (Meng). Gl. 698.
- l. **kīæg* / *kji* / k i a year (Shu ap. Shuowen).
- m. **kīæg* / *kji* / k i h i a n g - k i a kind of vegetable (Li); *g'īæg* / *g'ji* / k' i stalks of pulse (Huainan).
- n—o. **kīæg* / *kji* / k i to plan (no text ex.); **k'īæg* / *k'ji* / k' i Shuowen says: deceive, thus taking it to be a variant of q. below (no text). o. is Chou I (inscr. 105, name).
- p. **k'īæg* / *k'ji* / k' i mask (Sün). — q. *id.* deceive, cheat (Lunyü); insult (Tso).
- r—s. **g'īæg* / *g'ji* / k' i (variant of k., hence the reading) fixed time, end, limit (inscr. 224). s. is Chou III (inscr. 224). — t—u. *id.* chess, game (Tso). — v. *id.* flag (Tso). — x. *id.* a kind of jade (Mu t'ien tsī chuan). — y. *id.* prosperity, fortunate (Shī).
- z. **g'īæg* / *g'ji* / k' i black-mottled grey (Shī); **g'īæg* / *g'ji* / k' i and **g'īæg* / *g'ji-* / k i sandal cord (Li); loan for g. above (Sün), for 極 (Sün). Gl. 364.
- a'. **g'īæg* / *g'ji* / k' i black-mottled grey horse (Shī); black-mottled grey (Shī); fine horse (Kuots'è). Gl. 364. — b'. *id.* unicorn (Li).
- c'. **g'īæg* / *g'ji-* / k i pernicious, damage (Tso); detest (Tso); warn (Tso). Gl. 2106. — d'. *id.* fear (Shu ap. Shuowen); s. a. 953 s.
- e'. **g'īæg* / *g'ji* / k' i jade ornaments attached at seams of cap (Chouli).
- f'. **k'īæg* / *k'ji* / k' i demon-mask-like (Shī). Gl. 712.

952	其	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
	俱	欺	異	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'	f'
953	己	己	𠂔	己	己	改	𠂔	𠂔	紀	記	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
*	𠂔	𠂔	起	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	p	q	r	s	t	u	v	x	y	z	a'	b'				

953 a—e. **kjæg / kji-* / k i cyclical character (Tso); self (Lunyü). b. is Yin bone (E 39: 4), c. is Yin bone (E 197: 1), d. is Yin (inscr. 12), e. is Chou I (inscr. 58). — f—h. *id.* lady's name (inscr. 79), g. is Chou I (inscr. 79), Chou II (inscr. 201). — i. *id.* leading thread (Shī); regulate (Shī); rule, norm (Shī); regular series, sequel, cycle of years (Kuoyü); follow up, continue (Shu); record, to record (Tso); conjunction of sun and moon (Li); loan for l. (Shī). Gl. 320.

j. **kjæg / kji-* / k i record (Shu); remember (Shu).

k. **k'jæg / k'ji-* / k'i hill bare of vegetation (Shī). Gl. 275. — l—p. *id.* a kind of willow (Shī); Lycium chinense (Shī). m. is Yin bone (A 2: 8,7, name), n. is Yin (inscr. 35, name), o. and p. are Chou II/III (inscr. 248, name). — q. *id.* a kind of millet (Shī); Cichorium or Lactuca (Shī). — r. *id.* rise (Shī).

s—t. **g'jæg / g'ji-* / k i dread (Shī); hate (Shī); show respect for (Tso); abstain from, taboo (Chouli); cautious (Shī); anniversary of death (Tso); loan for **kjæg / kji-* / k i final particle (Shī). Gl. 2106. t. is Chou III (inscr. 217).

u—v. **g'jæg / g'ji-* / k i warn, take warning (inscr. 301). v. is Chou III/IV (inscr. 301).

x. **g'jæg / g'ji-* / k i kneel (Chuang); Ts'ieyün places it under rime 旨 (*-d, *-r), but Shīwen correctly under 止 (*-g). — y—b'. *id.* (Yüp'ien and Tsiyün, not in Ts'ieyün or Kuangyün; same word as x., confirming the reading) Yüp'ien says: to kneel; Shuowen says: to squat on crossed legs; no text ex. z. is Yin (inscr. 9, name), a'. is Chou II (inscr. 141, part of name), b'. is Chou II (inscr. 182, name).

954 a—c. **g'jæg / i-* / y i different (Shī); rare (Shē); aberrant, strange (Shī). b. is Yin bone (A 5: 38,6, sense here uncertain), c. is Chou I (inscr. 65, sense of d. below). The graph shows a human figure with raised hands and a head like that of a demon, see 569 above.

d. **g'jæk / jæk* / y i wing (Shī); (keep the wings over) protect, shelter (Shī); aid (Shī); loan for *id.* respectful, reverent (Shī); orderly (Shī); loan for 912 a. to buzz about (Shu); bright (Shu); for 603 a. aspire to (similar char.) (Shu); next-following (sc. day) (Shu). Gl. 433, 1598, 1799, 1982.

e—f. **g'jæk / jæk* / y i and **g'jæg / i-* / y i Shuowen says: tent; Ts'ieyün says: respectful (no text). f. is Chou I (inscr. 111, name).

g—h. **t'jæk / i'jæk* / c h'i sound of marching (inscr. 323). h. is Chou III/IV (inscr. 323).

i. **g'jæk / jæk* / y i drip (Kuan).

954	異	𩇛	𩇛	翼	庾	𩇛	𩇛	𩇛	𩇛	955	喜	喜	喜	喜	喜
	a	b	c	d	e	f	g	h	i		a	b	c	d	e
	禧	禧	𩇛	禧	禧	禧	禧	禧	禧	956	疑	疑	疑	疑	疑
	f	g	h	i	j	k	l	m			a	b	c	d	e
	凝	957	意	噫	鸛	醺	億	憶	憶	憶	958	醫	959	恥	960
	h		a	b	c	d	e	f	g	h	i		a		a
	臣	臣	頤	配	𩇛	姬	𩇛	𩇛	𩇛	𩇛	𩇛				
	a	b	c	d	e	f	g	h	i	j	k				

- 955 a—c. **xiag* / *xi:* / h i joy (Yi); rejoice (Shī). b. is Yin bone (A 1: 2,3), c. is Chou II (inscr. 197). The graph has 'drum' and 'mouth'. — d. variant of the preceding (Ta Tai li).
- e. **xiag* / *xi:* / h i exclamation of joy (Yi) or fear (Tso). — f. *id.* an outcry, oh! (Tso). — g—h. *id.* amuse oneself (Ta Tai li). h. is Yin bone (H 1: 21,12). — i. *id.* warm, harmonious (Ta Tai li). — j—k. *id.* shine (Kuan).
1. **i'ag* / *i'si-* / c h'i cooked sacrificial millet (Shī). Gl. 911. — m. variant of the preceding (Shī).
- 956 a. **ngiag* / *ngji* / y i to doubt (Lunyü); suspect, hesitate (Li); as if, appearing as (Li); to fear (Li); **ngiak* / *ngiak* / y i to fix on, settle (Shī); stand still, stop (Yili); loan for d. below (Yili) (Cheng Hüan considers this as loan for 517 m. **ngiat*, which is inadmissible). Gl. 967.
- b. **ngiag* / *ngji* / y i compare (Li); loan for a. above (Sün).
- c. **ngiag* / *ngji* / y i name of a mountain (in Ch'uts'i written without the radical at the top); loan for **ngiak* / *ngiak* / y i to stand firmly (Shī). Gl. 967, 870.
- d. **ngiag* / *ngji* / y i estimate, calculate (Yi).
- e. **ngiag* / *ngji* / y i and **ngiak* / *ngiak* / y i luxuriant growth (of grain) (Shī).
- f. **ngiag* / *ngji* / y i and **ngiak* / *ngiak* / y i horn-shaped (Ch'uts'i).
- g. **ngag* / *ngai-* / a i obstruct (Lie).
- h. **ngiang* / *ngiang* / n i n g freeze, coagulate (Shī); solid, to fix (Yi); concentrate, achieve (Shu).
- 957 a. **iag* / *i-* / y i to think (Shī); thought intention, will (Li).
- b. **iag* / *i-* / y i alas, oh! (Shī); **eg* / *äi-* / y a i belch (Li).
- c. **iag* / *i-* / y i the swallow (Chuang).
- d. **iag* / *i-* / y i and **iak* / *iak* / y i drink made of prune juice (Li); loan for **eg* / *äi-* / y a i pent-up breath (Chuang).
- e. **iak* / *iak* / y i a hundred thousand, a great number (Shī); calculate, provide (Tso); satisfied, tranquil (Tso); loan for b. (Yi). — f. *id.* remember (Li). — g. *id.* a kind of tree (Chouli). — h. *id.* border, decorative band (Yili). — i. *id.* bosom (Lie).
- 958 a. **iag* / *i-* / y i physician (Tso); potion (Chouli). The character must be some kind of composite ideogram, for the upper part (589, -r class) cannot be phonetic; the Archaic final -g here is certain because of the Ts'ieyün rime.

- 959 a. **t'æg* / *t'i*: / c h'ī shame (Shī); disgrace (Tso). The Seal has 'ear' and 'heart'.
- 960 a—b. **giæg* / *i* / y i chin (inscr. 244, part of name: Hei-yi 'Black'chin'). b. is Chou II/III (inscr. 244). — c. *id.* chin (Li); loan for *id.* nourish (Li). — d—e. *id.* Shuowen says: broad chin (no text). e. is Chou III/IV (inscr. 298, sense of j. below).
- f—h. **kiæg* / *kji* / k i a family name (Shī); a fine lady (Shī). g. is Chou II (inscr. 149). h. is Chou II/III (inscr. 259).
- i. **t'æg* / *t'i*: / c h'ī and **t'æg* / *t'i*: / c h'ī Iris (Li).
- j. **xiæg* / *xji* / h i brightness, splendour (Shī). Gl. 1229.
- k. **t'æg* / *t'i*: / c h'ī cooked sacrificial millet (Chouli), see 955 l. above.
- 961 a—f. **t'æg* / *t'i*: / c h'ī foot (Chuang); to stop, to rest, remain, dwell, stand (Shī); to stop (action), detain (Lunyü); settle (Shī), settlement (Shī); proper deportment, courteous (Shī); loan for *id.* a particle (Shī); a hammer for a sounding-box (Shu); for k. (Shī). Gl. 142, 679, 908, 1004, 1319, 1343. b. is Yin bone (I 9: 16), c. is Yin bone (A 7: 19,1), d. is Chou I (inscr. 57), e. is Chou II (inscr. 140), f. is Chou II (inscr. 150, name). The graph, which is a drawing of a foot, is mostly used both in the bone and the bronze inscriptions as loan for the homophonous 止 in its various meanings, see 962 below. — g. *id.* foot (Shī); heel (Shī). — h—i. *id.* islet (Shī). i. is Yin bone (A 6: 25,6, name). — j. *id.* a fragrant plant (Ch'uts'ī).
- k. **t'æg* / *t'i*: / c h'ī happiness, prosperity (Shī). Gl. 602.
- l. **t'æg* / *t'i*: / c h'ī front teeth (Shī).
- m—o. **dziæg* / *zi*- / s i hall (only Han time text ex.); eunuch (Shī). Gl. 308. n. is Chou III (inscr. 217), o. is Chou III (inscr. 220, sense of x.). In the modern character the phonetic 止 (quite clear in the archaic graph) has been corrupted into 士.
- p. **d'æg* / *d'i* / c h'ī to grasp, hold (Tso).
- q. **d'æg* / *d'i*: / c h'ī pile up, accumulate, provide (Shī). Gl. 1016. — r. variant of the preceding (Shī ap. Shīwen). — s. *id.* to store, prepare (Shī). — t. *id.* piles (Chuang). — u. *id.* stop, hesitate, not advance (Chuang). Gl. 116.
- v. **t'æg* / *t'i*: / c h'ī islet (Mu t'ien tsi chuan), same as h. above.
- x. **d'æg* / *zi*- / s h'ī accompany, wait upon (Tso).
- y. **d'æg* / *zi*: / s h'ī depend on, rely on (Shī).
- z—a'. **d'æg* / *zi* / s h'ī time (Shī); then, now (Shī); season (Shī); seasonable (Shī); at all times, constantly (Lunyü); loan for *id.* this (Shī); then (Shu); correct, good (Shī); for u. to halt (Shī); for y. (Shu). Gl. 553, 791, 1249, 1284, 1860. a. is Chou III/IV (inscr. 323). — b'—c'. variant of the preceding (Ch'uts'ī). c. is Yin bone (A 6: 24,7).
- d'. **siæg* / *si* / s h'ī poem, ode (Shī); loan for p. (Li). — e'—f'. *id.* place name (Tso). f. is Chou II/III (inscr. 254).
- g'. **d'æg* / *d'qi*: / t a i wait, await (Lunyü); treat, behave to (Lunyü).
- h'. **d'æg* / *d'ak* / t'ê (the Pek. aspirate is irregular) bull (Shu); male animal (Chouli); 3 years old animal (Shī); loan for *id.* single, an only one (Yili); only (Lü); especially (Tso); straight, upright (Shī); (one of two:) a mate (Shī); a match for (Shī). Gl. 129, 494.
- i'. **tæg* / *tæg*: / t e n g step of a stair (Lunyü); class, degree (Yi), rank (Tso); classify (Chouli) (in this last sense also read **tæg* / *t'qi*: / t a i).
- j'. **d'æg* / *zi* / s h'ī fowl-holes in wall (Shī).
- k'. **d'æg* / *d'i*: / c h'ī provide, prepare (Kuoyü).

962 a—b. **t'æg* / *t'i*: / c h'ī go to (Shī); loan for *id.* this (Shī); him, her, it, them (Shī); genitive and attributive particle (Shī). Gl. 626, 984. b. is Yin bone (A 1: 1,1). This archaic graph for 'go to' is indeed only a variant of 961 'foot', as proved by the archaic

961	止	𠂔	𠂔	𠂔	止	止	趾	止	𠂔	芷	祉	齒	寺	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
	持	峙	峙	序	痔	峙	詩	侍	恃	時	時	皆	皆	詩	邽
	p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'
	待	特	等	埶	侍	962	之	𠂔	芝	蚩	志	誌	963	市	964
	g'	h'	i'	j'	k'		a	b	c	d	e	f		a	a
	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	b	c	d	e	f	g	h	i	j	k	l	m	n	o	

graphs for 先, which has Yin bone forms with both variants as upper part. Cf. also 961 b—c. above. — c. *id.* a kind of mushroom (Li); a fragrant plant (Ta Tai li).

- d. **t'iæg / ts'i / ch'i* jesting, jolly (Shī). Gl. 176. The phonetic at the top must have been either 之 or 止, to judge from the seal form of Shuowen.
e. **t'iæg / tsi- / ch i* aim, goal (Shu); will, purpose (Lunyü); spirit, mind (Tso); sign, emblem (Li); record (Tso); treatise (Tso); keep in mind (Kuoyü). The phonetic at the top must have been either 之 or 止, to judge from the Seal form. — f. *id.* record (Lie).

963 a. **d'iæg / zi: / sh i* market, market-place (Shī); to deal (Kuoyü).

964 a—j. **tsiæg / tsi: / ts i* son, daughter, child (Shī); treat as a child (Shī); the young of animals (Shī); gentleman (Shī); young lady (Shī); master (Lunyü); prince, viscount (Tso); cyclical character (Shu); loan for l. (Shī); for n. cherish (Shu); for 966 j. (Li). Gl. 850, 1727. b. is Yin bone (A 3: 4,1), c. is Yin bone (A 7: 15,3), d. is Chou II (inscr. 151), e. is Yin bone (M 197), f. is Yin (inscr. 10), g. is Chou I (inscr. 58), h. is Yin bone (A 3: 7,5), i. is Yin bone (A 3: 22,7), j. is Chou I (inscr. 97). We must distinguish two series here:

A. There was one which occurs exclusively as cyclical character, viz. no. 1 of the 12 series (子). To this series belong our examples b., c. and d. — there are a great many variations in the execution of this character.

B. Secondly, there was the graph with a simple circle as head and a rudimentary body with two arms. This has two applications:

- a. It may serve in the sense of 'son', 'gentleman' etc., our examples e., f. and g.
b. It may serve as cyclical character, but then never as the 1st of the 12 cycle (子), but always as the 6th, in later times always written 巳 (**dz'iæg / zi: / s i*), our examples f. (in this inscr. same char. in two meanings), h., i. and j.

k. **tsiæg / tsi, tsi: / ts i* burden (Shī).

l. **tsiæg / tsi / ts i* diligent (Shu).

m. **tsiæg / tsi: / ts i* to hoe earth round plants (Shī).

n—o. **dz'iæg / dz'i- / ts i* to breed (Yi); nurture (Shī); to love, fondle (Shī); to foster (Tso); adolescent's name, designation (Tso); compound character in the script, written character (Han time text ex.). o. is Chou III (inscr. 225).

965 a. **tsiæg / tsi: / ts i* Catalpa (Shī). The graph has 'tree' and s in cyclical character, explanation uncertain. Abbreviated phonetic in:

[illegible]

b—d. **tsæg* / *tsəi*: / t s a i steward (Shī); minister (Shī); to butcher (Tso). c. is Yin bone (O 1196, name), d. is Chou I (inscr. 88).

966 a. **tsiag* / *tsi* / *t si* black (Tso ap. Shuowen). This is the graph 366 doubled. —
—b—f. *id.* mat (Kungyang); loan for *id.* this (Shi). c. is Yin bone (A 1: 10,3), d. is Yin
bone (A 1: 51,1), e. is Chou I (inscr. 58), f. is Chou III/IV (inscr. 323).

Shuowen distinguishes these two (a : b) homophonous words; the archaic inscriptions have the graphs c—f., all in the sense of 'this', which may account for both characters.

g. **tsiag* / *tsi* / t s i sigh (Kuots'ê); to taste (Lü). — h. *id.* abundant (Shu); grow, extend, increase (Meng); dirty (Tso); juice, savour (Li); loan for k. (Kuoyü). — i. *id.* hoe (Meng).

j. **dz'iaq* / *dz'i* / t s i affectionate, loving, kind (Tso).

k. *dz'iəg / dz'i- / tsi copulate, breed (Shu); loan for 964 l. above (Meng).

967 a—c. **dzjəg* / *zi*: / s i cyclical character (Tso), cf. 964 above. b. is Yin bone (E 263: 4, sense of d. below?), c. is Chou I (inscr. 65, sense here uncertain). The graph is the 'foetus' we have found in 581 妃 'wife' and 包 1113 (= 胞) 'womb'; but the cyclical char. are so primeval that their primary picture value cannot be determined from the late Yin or the Chou forms known to us. — **d—h.** *id.* sacrifice (Shī); (autumnal sacrifice after harvest:) year (Shu). e. is Yin bone (A 2: 22, 2), f. is Yin (inscr. 22), g. is Chou I (inscr. 65), h. is Chou II (inscr. 132). — **i—j.** *id.* branch led from a river and led to it again (Shī). Gl. 56. j. is Yin bone (A 4: 13, 6, sense here uncertain).

k. *dʒ'iəŋ / dʒ'i: / s h ī corners of the hall platform where the stairs descended (Shu).

968 a. *dziəŋ / zi / s i̯, t s' i̯ words, speech (Shi); indictment, accusation (Shu); (words about one =) (bad) fame (Shu); make excuses (Lunyü); decline, refuse (Lunyü); take leave (Tso); loan for 972 k. succeeding, thereafter (Shu). Gls. 1609, 1804, 2027.

969 a—b. **tɕiəŋ* / *tɕi* / *tɕi* Shuowen takes a. to be the primary form of c—d. below (no text). It distinguishes b. as a homophonous word meaning 'earthenware' (no text). In the following series the phonetic may be written a. or b. *ad libitum*. It is little likely that they are two separate and homophonous words. If a. is the primary graph (and

b. a corruption), then 940 b. above is phonetic. If, on the other hand, b. is the primary form (and a. a corruption), then it may be a compound ideogram for 'recently broken field', c—d. below, the graph having 'field' and 'running water' (irrigation).
c—d. **tɕiæg* / *tɕi* / *t s i* break soil (Shu); recently broken field (Shī); loan for **tɕiæg* / *tɕi*, *tɕi-* / *t s i* standing dead tree stumps (Shī); cleave (Chouli); loan for 𣎵 (Shī). Gl. 822.
e—f. **tɕiæg* / *tɕi* / *t s i* black (Shī). — **g—h.** *id.* carriage with screens (Kuan). — **i—j.** *id.* name of an ancient weight (Li).

970 a—c. **dʒ'iæg* / *dʒ'i* / *s h i* officer (Shī); scholar (Lunyü); gentleman, man (Shī); warrior (Shī); a judge (Shu); to serve (Shī); work (Shī). Gl. 231, 274, 1109, 1140. b. is Yin bone (N 1: 11, p. 142, sense here uncertain), c. is Chou I (inscr. 98). — **d.** *id.* to work (Shī); serve, office (Shī). Gl. 863.

971 a—c. **dʒ'iæg* / *dʒ'i* / *s h i* serve (Shī); service, office, occupation (Shī); affair (Tso); to practise (Lunyü); (performance:) sacrifice (Shī, Shu); functionary (Shī). Gl. 1047, 1756. b. is Chou I (inscr. 59), c. is Chou I (inscr. 70). There is really no fundamental difference in the archaic graphs between 事, 史 and 吏 (使), see group 975 below.
d. **tɕiæg* / *tɕi* / *t s i* pick, hoe (Kuan).

972 a—e. **sɿæg* / *sɿ* / *s i* superintend, regulate, govern (Shī); regulations (Shu); officer (Shu); loan for k. (Shu). Gl. 1492, 1641. b. is Yin bone (A 2: 14,4), c. is Chou I (inscr. 69), d. is Chou II (inscr. 151), e. is Chou II (inscr. 162).

f. **sɿæg* / *sɿ*, *sɿ-* / *s i* to spy (Kuoyü).

g. **sɿæg* / *sɿ* / *s i* basket (Li).

h—i. **dʒiæg* / *zi* / *s i* spring sacrifice (Shī); sacrifice (Chouli). i. is Chou III (inscr. 237).

— **j.** *id.* utterance, word, expression (Hanfei).

k—m. **dʒiæg* / *zi* / *s i* continue, succeed, inherit (Shī); for generations (Shu). l. is Chou I (inscr. 65), m. is Chou III/IV (inscr. 329).

973 a. **sɿæg* / *sɿ* / *s i* think (Shī); loan for *id.* a particle (Shī, Shu); for **sɿæg* / *sɿ* / *s i* to brood (Shī); for **sɿæg* / *sɿ* / *s i* and **sæg* / *sɿi* / *s a i* bearded (Tso, so acc. to some comm., acc. to others: white-haired). Gl. 490, 700, 1142 a, 1146, 1178, 1296.

b. **sɿæg* / *sɿ* / *s i* coarse mourning cloth (Li).

c. **sɿæg* / *sɿ* / *s i* (Pek. *sɿ* is irregular, we should expect a *s i*) timid (Lunyü). — **d.** variant of the preceding (Sün).

e. **tɕ'iæg* / *tɕ'i* / *c h i* cold wind (Ch'uts'i).

f. **tɕ'æg* / *tɕ'ɿi* / *t s a i* forceful (Shī); **sɿæg* / *sɿ* / *s i* forcible, urgent (Lunyü). Gl. 258.

974 a—c. **sɿæg* / *sɿ* / *s i* silk (Shī). b. is Yin bone (B hia 8: 7), c. is Chou II (inscr. 132). The graph is a drawing of silk threads.

975 a—f. **slɿæg* / *ɕi* / *s h i* a recorder, scribe (Shī); record (Meng). b. is Yin bone (A 4: 28,3, sense of 事, 971 a. above), c. is Yin bone (A 4: 45,1, sense of n. below), d. is Chou I (inscr. 56, sense of n.), e. is Chou I (inscr. 69, sense of 971 a.), f. is Chou I (inscr. 102, sense of a. here). The archaic graph is not fundamentally different from that of 971 a. above and that of g. (n.) below.

g—j. **liæg* / *li* / *l i* officer (Tso). h. is Yin (inscr. 20, sense of g. here). i. is Chou I (inscr. 56, sense of n. below). j. is Chou I (inscr. 65, sense of 971 a.).

k—m. **slɿæg* / *ɕi* / *s h i* a kind of animal (no text ex.) l. is Chou I (inscr. 131, name), m. is Chou III/IV (inscr. 324, sense here uncertain).

[illegible]

- n. **sl̥iəg* / *ʃiː* / *ʃ h ī* command (Yi); to cause (Shī); send (Shī); suppose that (Lunyü);
 **sl̥iəg* / *ʃiː* / *ʃ h ī* envoy (Tso).

976 a—e. **ziəŋ* / i: / y i take, use (Lunyü); (use =) treat (Shī); employ, employee (Shī); by (Shī); because (Shī); in order to (Shī); along with, together with (Shu); loan for 𠂔 (Meng). Gls. 654, 1119, 1894. c. is Yin bone (I 7: 11), d. is Yin (inscr. 10), e. is Chou I (inscr. 54). a. is a more old-fashioned and pedantic normal script correspondence to the archaic c—e.; b., the common and current form, is in its left part a stronger reduction of the archaic c—e., and the right part is an additional radical 人.

f—g. *ziəg / i: / y i Plantago (Shī).

- h. **dz̥iæg / zi: / s̥i* resemble (Shī). Gl. 497. — i—j. *id.* family name (Shī); wife of elder brother (Tso). j. is Chou II (inscr. 198). — k. *id.* plough share, to plough (Shī).
l. **ziæg / ji: / y i* (the Anc. *ji* is irregular, we should expect an *i*) final particle (Shī).
m. **dz̥'æg / dz̥': / s̥i* wait (Shī); loan for *id.* to move on (Shī). Gl. 474. — n. *id.* wait (Kuoyü). — o. *id.* river bank (Shī).
p—s. **dziæg / i / y i* I, me (Shu); loan for **t'æg / t'qi / t'a i* (globe-fish-like, globular =) rounded (sc. back) (Shī); loan for a. (Shu); for u. pleased (Shu). Gl. 884, 1253, 1383. q. is Chou III (inscr. 217, sense of a. above), r. is Chou III (inscr. 217, sense of p. here 'I', char. enlarged by rad. 160), s. is Chou III (inscr. 226, sense of p. here 'I', rad. 9 and 61 inst. of 30).
t. **dziæg / i: / y i* and **t'æg / t'i- / ch'i* to stop, obstruct (Lü).
u. **dziæg / i / y i* affable, cheerful (Lunyü); mild (Li).
v. **dziæg / i: / y i* transmit, bequeathe, give (Shī); **d'æg / d'qi: / t'a i* deceive (Lie).
x. **dziæg / i / y i* to present, give (Shī); leave to (Li); hand down (Tso). — y. *id.* sweet rice cake (Shī); sweet (Li); *y i - y e n* rock salt (Chouli).
z. **d'æg / d'i / ch'i* and **d'æg / d'i- / ch i* regulate, arrange (Tso); manipulate, work with, make (Shī); to direct, govern (Meng); well-governed, in good order (Yi); punish (Tso); compare (Kuots'è).
a'. **t'æg / t'i- / ch'i* and **d'æng / d'æng- / ch e n g* stare (Ch'uts'i).
b'. **t'æg / t'i / ch'i* beat, fustigate (Sün).
c'. **dziæg / zi: / s̥i* handle of a plough or a sickle (Kuan).
d'. **siæg / si: / si* (Mand. *si* irregular, we should expect a *s̥i*) hemp (Shu).

977	己	𠂔	978	里	𠂔	裡	理	裏	𠂔	𠂔	狸	狸	鯉	鯉	埋
	a	b		a	b	c	d	e	f	g	h	i	j	k	l
𠂔	𠂔	979	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
m	n		a	b	c	d	e	f	g	h	i	j	k	l	m
𠂔	980	李	981	耳	巨	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	982	而
n		a		a	b	c	d	e	f	g	h	i		a	b
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	983	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
c	d	e	f	g	h	i	j		a	b	c	d	e		

e'—g'. **śiag* / *śi*: / s h i beginning, begin (Shī); first, as soon as (Shī). f. is Chou I (inscr. 103, sense of i. above), g. is Chou II (inscr. 164, sense of i.).

h'. **t'ag* / *t'ai*: / t'ai fetus (Li).

i'. **d'ag* / *d'ai*: / t'ai soot (Lü).

j'. **d'ag* / *d'ai*: / t'ai ai-t'ai ugly (Chuang); **d'ag* / *d'ai*: / t'ai loose, slack (Chuang).

k'. **d'ag* / *d'ai*: / t'ai idle (Shī); negligent (Tso). — l'. *id.* danger, perilous (Shī); (there is risk of:) possibly, perhaps (Meng); nearly, almost (Tso); doubt (Kungyang). Gl. 519.

— m'. *id.* cheat (Kuliang). — n'. *id.* come to, until, when (Shī). Gl. 52. — o'. variant of the preceding (Shī ap. Shuowen).

p'. **d'ägg* / *ia*: / y e smelt, fuse, cast (Meng); adorn, embellish (Yi).

q'. **d'ag* / *d'ai*: / t'ai bamboo shoot (Chouli).

977 a. **ziag* / *i*: / y i cease, end, stop (Shī); achieve (Yi); particle denoting past tense (Shī); already (Tso); dismiss (Lunyü); abstain from (Meng); excessive (Shī); final particle (Lunyü); oh! (Shu); loan for 以 employ (Shu). Gl. 519, 1240. To judge from the seal form of Shuowen, this character is but a variant of the archaic graph 976 c—e. above.

b. **ziag* / *i*: / y i different, remarkable (Shu). Gl. 1239.

978 a—b. **liag* / *li*: / l i village (Shī); place of residence (Shī); a measure of distance (Shī); loan for *id.* grieved (Shī). Gl. 90. b. is Chou I (inscr. 70). The graph has 'field' and 'earth'.

c. **liag* / *li*: / l i shovel (Meng).

d. **liag* / *li*: / l i to cut jade according to its veins (Kuots'è); fibres (in muscles) (Li); to mark out divisions of fields (Shī); regulate (Shī); reason (Yi); principle (Meng); resources (Meng); (arranger:) marriage go-between (Ch'uts'i); jail official (Kuan); envoy (Tso). — e—g. *id.* inside of a garment, lining (Shī); inside, interior, within (Tso). f. is Chou I (inscr. 86), g. is Chou II (inscr. 154).

h. **liag* / *li*: / l i a small animal of unknown species, probably some kind of wild cat (Shī); loan for l. below (Chouli). — i. variant of the preceding (Meng).

j—k. **liag* / *li*: / l i carp (Shī). k. is Chou III/IV (inscr. 324).

l. **mleg* / *māi*: / m a i bury (Tso). — m. variant of the preceding (Sün). — n. *id.* wind whirling up the dust (Shī).

- 979 a—b. **liæg* / *lji* / *li* (Tsiyün; Ts'ieyün reads **χiæg* / *χji* / *hi*, which agrees badly with the phonetic series) Shuowen says: to crack, split (no text). b. is Chou II (inscr. 182, name).
- c—e. **liæg* / *lji* / *li* Shuowen says: pull, lead (no text). d. is Yin bone (A 2: 28,3, sense of l. below), e. is Chou II (inscr. 156, name). — f. *id.* widow (Tso). — g—h. *id.* Fangyen and Ts'ieyün say: twins (no text). h. is Chou II (inscr. 174, sense of l. below). — i. *id.* hair (Li); small, fine (Lie). Character also applied to a word *mao*, see group 1137. — j. *id.* long-haired ox (Kuoyü); char. also applied to a synonymous word ? / *mau* / *mao*. — k. variant of the preceding (Chuang). — l—n, *id.* regulate (Shi); govern (Shu); give (Shi). m. is Chou I (inscr. 86, name), n. is Chou II (inscr. 140).
- 980 a. **liæg* / *lji* / *li* plum tree, plum (Shi); baggage (Tso); loan for 理 envoy (Tso). The graph has 'tree' and 'child'.
- 981 a—b. **niæg* / *ni* / *er* ear (Shi); loan for h. sinew (Shi); auxiliary word (Shi). Gl. 1164. b. is extracted from the archaic graph for 取 (Chou II, inscr. 180). The graph is a drawing.
- c. **niæg* / *ni* / *er* cut the ears (Shu); so in the Kuwen version; but probably this is wrong for the similar 306 h. amputate, see Gl. 1640. — d. *id.* pendant covering the ear (Lie); guard of a sword (Ch'uts'i); cut the ear of (sc. game) (Chouli). — e. *id.* cut a tuft of hair from victim's ear in sacrifice (Li). — f. *id.* assist (Mo).
- g. **niæg* / *ni*, *ni* / *er* corner of the mouth (Li).
- h. **niæg* / *ni* / *er* cake (Ch'uts'i); meat and rice dumpling (Li); bait (in fishing) (Chuang); loan for *id.* sinew (Li).
- i. **niæg* / *ni* / *er* and **nek* / *nek* / *ni* look on with contempt, disdain (Lie).
- 982 a—b. **niæg* / *ni* / *er* whiskers (on an animal) (Chouli); loan for *id.* auxiliary word; and, and yet (Shi); final particle (Shi); you (Shi). Gl. 936. b. is Chou III (inscr. 225). The graph is a drawing. — c. *id.* a fungus (Li). — d. *id.* unite (Chuang). — e. *id.* boil, cook thoroughly (Tso). — f. *id.* the swallow (Chuang).
- g. **niæg* / *ni* / *er* and **niük* / *niük* / *ju* eggs of fish (Kuoyü); name of a fish (Lü).
- h. **næg* / *nai* / *endure* (Sün); loan for 能 (Li).
- i—j. **niæng* / *niæng* / *jeng* and **nu* / *nu* (repeating =) in a long row (Shi). Gl. 793. The first reading takes a. (doubled) to be phonetic, and j. is then a vulgar form; the second reading takes 需 as phonetic, here, as often, confused with the similar series 238 above (see 238 c—f.). Same word as 945 e.
- 983 a—d. **piæg* / *pji* / *pi* Shuowen says: to hoard (no text). b. is Yin bone (A 4: 11,6, sense of e. below), c. is Yin bone (A 4: 11,4, sense of e.), d. is Chou I (inscr. 126, name). For the graph, cf. 926 granary. — e. *id.* district (Chouli); border town (Li); border, outskirts (Tso); rustic, mean, common (Lunyü); despise (Shu). Gl. 1597.
- 984 a—c. **b'iæg* / *b'ji* / *pei* Shuowen says: prepare, thus taking it to be the primary form of d. below (no text). b. is Yin bone (A 5: 9,4, sense of some kind of sacrifice), c. is Chou II (inscr. 180, sense of 934 g. above). — d—e. *id.* prepare, provide (Tso); precaution (Tso); ready, complete (Shi); perfect, ample (Yi); (defensive weapon:) long weapon (Tso); claw (Chouli). e. is Chou III (inscr. 234). — f. *id.* a kind of tree (Kuan). — g. *id.* put yoke on, domesticate (Yi ap. Shuowen).
- h. **b'weg* / *b'wai* / *pai* exhausted (Yi).
- 985 a—b. **kwiæg* / *kji* / *kuei* tortoise (Shi). b. is Yin bone (A 4: 54,7). The graph is a drawing.

984	葡	𦰩	𦰪	備	備	備	備	備	985	龜	龜	986	簋	987	𦰫
	a	b	c	d	e	f	g	h		a	b		a		a
	𦰫	𦰫	𦰫	𦰫	𦰫	𦰫	988	頰	頰	989	逵	990	戒	戒	戒
	b	c	d	e	f	g		a	b		a		a	b	c
	𦰫	𦰫	991	怪	992	九	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇
	e	f		a		a	b	c	d	e	f	g	h	i	j
	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇	𠂇
	l	m	n	o	p	q	r	s	t	u	v	x			

986 a. **kīwəg* / *kjwi* : / k u e i a kind of ritual vessel (Shī), see 987 a.

987 a—d. **kīwəg* / *kjwi* : / k u e i (same word as the preceding, hence the reading) a kind of ritual vessel (inscr. 20 etc.). b. is Yin bone (B hia 7: 12), c. is Yin (inscr. 20), d. is Chou I (inscr. 58). This graph and the preceding (986 a.) have the fundamental element, the drawing of a vessel, in common, but the accessories are different: in 986 there is 'bamboo' and 'plate', here in 987 there is a hand with a ladle.

e—f. **kīŭg* / *kīŭ-* / k i u satiated (inscr. 95). f. is Chou I (inscr. 95). — g. *id.* a stable (Shī).

988 a. **g'īwəg* / *g'jwi* / k' u e i bones of the face (Yi, one version ap. Cheng Hūan, cf. 992 e. below); loan for **k'īwəg* / *k'jwi* : / k' u e i (and several readings in Shīwen) simple and honest mien, nice-looking mien (Chuang). Abbreviated phonetic in:

b. **χwəg* / *χwəi-* / h u e i wash the face (Shu).

• 989 a. **g'īwəg* / *g'jwi* / k' u e i where several roads meet, thoroughfare (Shī). Gl. 28.

990 a—b. **kēg* / *kūi-* / k i e to guard against (Shī); be on guard, mistrusting (Shu); be ready for (Shī); careful (Shī); warn (Shī); notify, invite (Tso); abstinence, fast (Tso). loan for *id.* press, harass (properly with Rad. 61) (Shī); for d. utensil (Shī). Gl. 354, 434, 672, 1179, 2049. b. is Chou I (inscr. 99, name). The graph has 'two hands' and 'dagger axe'. — c. *id.* warn (Yi); prohibit (Sün); to be watchful (Tso).

d. **g'ēg* / *γāi-* / h i e fetters (Lie); weapon, utensil (Li).

e. **g'ēg* / *γāi-* / h i e frighten, overawe (Chuang); beat the drum (Chouli).

f. **kəg* / *kāi* / k a i name of a piece of music (Chouli).

991 a. **kwəg* / *kwāi-* / k u a i extraordinary (Shu); prodigy (Li).

992 a—d. **kīŭg* / *kīŭ-* / k i u nin e (Shī); b. is Yin bone (A 4: 40,3), c. is Chou I (inscr. 59), d. is Chou I (inscr. 65).

e. **g'īŭg* / *g'īŭ-* / k' i u and **g'īwəg* / *g'jwi* / k' u e i cheekbone, bones of the face, face (Yi).

f. **kīwəg* / *kjwi* : / k u e i traitor (Shu). — g—i. variant of the preceding. Shuowen records an arch. variant with rad. 29 'hand' below, but without rad. 40 at the top. h. is Chou II (inscr. 189, name), i. is Chou II (inscr. 132, name). — j. *id.* spring in which the

- water comes from the side (a vertical wall), not from the bottom (Shī). — **k.** *id.* wheel-axle ends (Shī); rut, gauge (Meng); rule, law (Tso); loan for *f.* above (Tso). Gl. 91. — **l.** *id.* bowl (Shu; same word as 986). Gl. 1368.
- m.** **g'iwæg / g'jwi* / k'u e i where several roads meet, thoroughfare (Shī in the Han version); cf. 989 a. above. Gl. 28.
- n.** **k'îôg / k'îzu* / k' i u name or part of name of various birds (Shī); loan for *id.* collect, accumulate (Shu); cooperate (Tso); (bring together:) stabilize, give peace to (Tso). Gl. 1234.
- o.** **k'îôg / k'îzu-* / k' i u search into, investigate, scrutinize (Shī); go to the end, in the end (Shī); extravagant (Shī). Gl. 300, 478.
- p.** **g'îôg / g'îzu* / k' i u mate, companion (Shī); antagonist, feud (Shī). Gl. 2, 325, 538, 709, 842. — **q—r.** *id.* triangular-bladed (spear) (Shī). Gl. 314. — **s.** *id.* wilderness (Shī). Gl. 650. — **t.** *id.* cold in the head, sneeze (Li).
- u.** **k'ôg / k'âu* / k'a o end of spine, rump (Li).
- v.** **χôg / χau* / h i a o roaring of a tiger (Shī). Gl. 938.
- x.** **χiuk / χiwok* / h ü rising sun (Shī, Mao version); bright (Kuoyü). Gl. 92.
- 993 a.** **k'îüg / k'îzu-* / k' i u long, a long time (Shī); wait (Tso); loan for *id.* to cover (Yili).
- b.** **k'îüg / k'îzu-, k'îzu-* / k' i u cauterise by burning tinder (Chuang); loan for *id.* to prop up, raise against (Chouli).
- c.** **k'îüg / k'îzu-* / k' i u a kind of precious stone (Shī).
- d.** **k'îüg / k'îzu-* / k' i u suffering, distress (Shī). — **e.** variant of the preceding (Shī ap. Shuowen).
- f.** **g'îüg / îzu-* / y u Y u -li a place name (only Han-time text ex.); in Shu (orthodox version) said to mean 'induce', but it is there really an erroneous char. (for 厥), see Gl. 2012.
- g.** **g'îüg / g'îzu-* / k' i u coffin with corpse (Li).
- 994 a—c.** **k'îüg / k'îzu* / k' i u hill, mound (Shī); loan for *id.* village, district (Meng); great (Kuan); waste, ruins (Ch'uts'i). **b.** is Yin bone (A 1: 24,3), **c.** is Chou II/III (inscr. 260, name). The original graph was a drawing, misunderstood and deformed already in the Chou version. — **d.** *id.* earthworm (Li).
- 995 a—d.** **g'îüg / jîzu-* / y u repeat (Shī); further, moreover, also (Shī); pardon (Li); loan for *k.* below (Shī). Gl. 444. **b.** is Yin bone (A 1: 16,5), **c.** is Yin (inscr. 12), **d.** is Chou I (inscr. 56, sense of *o.* below). The graph is the primary form of *i.* below, and is a drawing of the right hand.
- e—h.** **g'îüg / jîzu-* / y u friend, friendly (Shī); associate, couple (Shī). loan for *i.* assist (Shu); for *o.* (Shī). Gl. 1003, 1686. **f.** is Yin bone (A 4: 29,3), **g.** is Chou I (inscr. 56), **h.** is Chou II (inscr. 136, enlarged by rad. 73).
- i—j.** **g'îüg / jîzu-, jîzu-* / y u the right hand, on the right (Shī); to honour, esteem (Shī); assist (Shī); wait upon (Shī). Gl. 1079, 1082. **j.** is Chou I (inscr. 56).
- k.** **g'îüg / jîzu-* / y u assist (Shu). — **l.** *id.* help, blessing (Yi).
- m.** **g'îüg / jîzu-, jîzu-* / y u Shuowen says: a small bowl (no text).
- n.** **χôg / χâi* / h a i meat which has been dried, minced and pickled (Shī).
- o—p.** **g'îüg / jîzu-* / y u have (Shī); there is (Shī); (having =) rich (Shī); loan for *a., e.* and *i.* (Shī). Gl. 208, 909. **p.** is Chou I (inscr. 63).
- q.** **g'îüg / jîzu-* / y u assist (Li); encourage to drink (Shī); forgive (Kuan). Gl. 659.
- r—t.** **g'îüg / jîzu-* / y u to be large-minded (Shī); to pardon (Yi); remit taxes (Tso); aid, encourage (Tso); mitigate (Shu). **s.** is Yin (inscr. 24, name), **t.** is Chou II (inscr. 160).

993	久	灸	玖	疚	宄	姜	枢	994	丘	M	𡵓	蚯	995	又	𡵓
	a	b	c	d	e	f	g		a	b	c	d		a	b
	久	又	友	𡵓	𡵓	𡵓	𡵓		𡵓	佑	祐	盍	醯	有	𡵓
	c	d	e	f	g	h	i		j	k	l	m	n	o	p
	𡵓	𡵓	𡵓	𡵓	痛	𡵓	賄	郁	996	尤	丈	𡵓	𡵓	𡵓	𡵓
	s	t	u	v	x	y	z	a'		a	b	c	d	e	f
	郵	998	牛	𡵓	𡵓										
	a		a	b	c										

u—v. **giŋg / jiŋu-* / y u and **giŋk / jiuk* / y ü park, garden (Shī); limited (Shī-tsī). v. is Chou III (inscr. 229).

x. **giwəg / jwi:* / w e i wound (Lü). — y. *id.* sturgeon (Shī).

z. **xwəg / xuŋi:* / h u e i property, valuables (Shī); present, bribe (Tso).

a'. **iŋk / iuk* / y ü stately, elegant (Lunyü).

996 a—c. **giŋg / jiŋu* / y u fault (Shī); guilt (Shu); to blame (Shī); excess, excessively (Tso); (find fault with =) be surprised at (Tso); excelling, remarkable (Chuang). Gl. 2080. b. is Yin bone (A 1: 40,5), c. is Chou I (inscr. 77). — d. *id.* fault, blame (Shī). — e. *id.* a swelling, tumour (Chuang). — f. variant of the preceding (Sün).

997 a. **giŋg / jiŋu* / y u place name (Tso); post station, relay of couriers (Meng); inspector's hut in the fields (Li); loan for 996 a. (Shī).

998 a—c. **ngiŋg / ngiŋu* / y u bull, cow, ox (Shī). b. is Yin bone (A 1: 24,3), c. is Chou I (inscr. 67). The graph is a drawing.

999 a—d. **piŋg / piŋu:* / f o u to soar (Lü); loan for **piŋg / piŋu, piŋu-, piŋu-* / f o u not (Shī); loan for k. 'great' below (Shī). Gl. 410, 759, 1896. All the modern dialect readings reveal an Anc. *puət*, which points to an Arch. **pwət*, cognate to 弗 **piwət*. This negation **pwət* being synonymous with our **piŋg*, the character has been loaned for it. b. is Yin bone (A 1: 27,4), c. is Chou I (inscr. 56), d. is Chou I (inscr. 65, sense of k. below). The graph may be a drawing of a soaring bird.

e—f. **piŋg / piŋu:* / f o u not (Shī); wrong (Lunyü); loan for **piŋg / pji:* / p e i bad (Shī); **b'iŋg / b'ji:* / p e i obstruct (Yi). Gl. 612, 1021, 1243, 1894. f. is Chou II (inscr. 180).

g. **p'iŋg / p'iŋu, p'iŋu:* / f o u clean and bright (sc. robes) (Shī).

h. **b'iŋg / b'iŋu* / f o u net (Li). — i. *id.* Plantago (Shī).

j. **b'iŋg / b'ŋu* / p'ou take in the hollow of the hand (as water) (Li).

k. **p'iŋg / p'ji* / p'e i great (Shu); overbearing (Shu). Gl. 1569, 1832, 1899. — l. *id.* robust (Shī). — m. *id.* yellow and white horse (Shī); to gallop, run (Ch'uts'i).

n. **p'iŋg / p'ji* / p'e i and **p'iŋg / p'iŋu* / f o u black millet with double kernels (Shī).

o. **pwəg / puŋi* / p e i cup (Li). — p. variant of the preceding (Meng).

999	不	𠂔	𠂔	𠂔	否	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
梧	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
p	q	r	s	t	u	v	x	y	z	a'	b'	c'	d'	e'	f'
𠂔	1000	負	負	負	1001	婦	𠂔	𠂔	𠂔	1002	冬	𠂔	𠂔	𠂔	終
g'		a	b	c		a	b	c	d		a	b	c	d	e
冬	1003	宗	𠂔	𠂔	𠂔	𠂔	綜	琮	崇	1004	末	𠂔	𠂔		
f		a	b	c	d	e	f	g	h		a	b	c		

q—r. **p'wæg* / *p'uâi* / *p'e i* wall (Chuang). r. is Chou I (inscr. 78, name). The radical is 郭.

s. *b'wæg* / *b'uâi* / *p'e i* fill up, obstruct (sc. a hole) (Li).

t—u. **p'æg* / *p'æu* / *p'o u* (Tsiyün; Ts'ieyün reads *t'æu*, which is probably a corruption, as shown by the sounds of the derivatives) Shuowen says: to spit (no text).

v. **p'æg* / *p'æu* / *p'o u* cleave, cut open (Tso).

x. **p'æg* / *p'æu* / *p'o u* and **b'æg* / *b'æu* / *p'o u* raised wooden platform, a look-out built of planks (Kungyang).

y. **b'æg* / *b'æu* / *p'o u* jar, pot (Kuots'ê).

z. **b'æg* / *b'æu* / *p'o u* hillock (Tso); loan for *id.* spread, distribute (Sün); (a spreader:) central piece on which the ribs of a canopy are fastened (Chouli); from Han time also: section, department (then also read *b'uo*: / *p u*).

a'. **b'wæg* / *b'uâi* / *p'e i* to earth up (sc. vegetables), lay up earth (Li); accumulate, add to (Chuang); **b'æg* / *b'æu* / *p'o u* mound (Kuoyü).

b'. **b'wæg* / *b'uâi* / *p'e i* accompany, associate, support (Shī); to augment, to double (Tso). Gl. 939.

c'. **b'wæg* / *b'uâi* / *p'e i* turn, turn the back on (Li); obstinate (Lunyü); improper (Lunyü); loan for **b'wæg* / *b'uâi* / *p'e i* double (Shī).

d'. **pæg* / *pæu* / *p'o u* and **p'æg* / *p'æu* / *p'o u* beat (Chuang); to knock down, crush (Shī); loan for v. above (Chuang).

e'. **b'æk* / *b'æk* / *p'o* and **p'æg* / *p'æu* / *p'o u* overthrow, lay prostrate (Tso).

f'. **püng* / *pung*: / *p eng* gem at mouth of scabbard (Tso).

g. **b'æg* / *b'æu* / *p'o u* and **p'æg* / *p'æu* / *p'o u* screen (Yi).

1000 a. **b'ïǔg* / *b'ïæu*: / *f u* carry on the back (Shī); support, be exposed to (Kuots'ê); turn the back on (Li); neglect, be rude to (Kuots'ê); lean on, rely on (Tso). — b. *id.* reflect, represent (Li). — c. *id.* cucumber (Ta Tai li).

1001 a—d. **b'ïǔg* / *b'ïæu*: / *f u* woman, wife (Shī). b. is Yin bone (K 723), c. is Yin (inscr. 16), d. is Chou I (inscr. 69). The graph has 'woman' and 'broom'.

1002 a—d. **tóng* / *tuong* / *t u n g* winter (Shī). b. is Yin bone (A f: 28,2), c. is Chou I (inscr. 63, sense of e. below), d. is Chou II (inscr. 140, sense of e.). Was the primary graph a drawing of the locust in f. below?

e. **tîông / tîung / c h u n g* end, finish (Shī); persist (Shu); for ever, everlasting (Shī); definitely, indeed (Shī). Gl. 79, 542, 1270. — f. *id.* locust, grasshopper (Shī).

1003 a—e. **tsông / tsuong / t s u n g* ancestral temple (Shī); ancestor (Li); clan (Shī); to honour (Shī); summer audience of the king with the feudal princes (Chouli); go to pay court (Shī); dignitary (Shu); master, follow as master (Lunyü). Gl. 483, 810, 904, 932, 1822. b. is Yin bone (A 1: 30,5), c. is Yin bone (A 1: 45,5), d. is Yin (inscr. 33), e. is Chou I (inscr. 58). The graph has 'roof' (house) and 'sign, omen'.

f. **tsông / tsuong- / t s u n g* bring together, collect, sum up (Yi).

g. **dz'ông / dz'uong / t s' u n g* tube-shaped jade insignium (Chouli).

h. **dz'ông / dz'ung / c h' u n g* high (Shī); exalt, to honour (Shī); pile up, accumulate (Shī); full (Yi); excessive (Shu); peaked, upwards-pointing (sc. ornaments) (Shī); end, all, the whole of (Shī). Gl. 140, 892, 1679.

1004 a—c. **sông / suong- / s u n g* place name (Shī). b. is Yin bone (P 106), c. is Chou III (inscr. 221). The graph has 'roof' (house) and 'tree'.

1005 a—f. **nông / nuong / n u n g* agriculture (Shī); farmer (Shī); loan for *id.* vigorous, energetic (Shu). Gl. 1523, 2040. a. is the current form, b. a variant in Shuowen, c. is Yin bone (A 5: 48,1), d. is Yin bone (A 5: 48,2), e. is Chou I (inscr. 100, name), f. is Chou I (inscr. 105). Cf. 455 above. — g. *id.* mutter, murmur (Ch'uts'i). — h. *id.* pus (Hanfei).

i. **niung / nîwong / n u n g* and **nung / nung / n u n g* thick, rich (sc. dew) (Shī). — j. *id.* thick, strong (sc. drink) (Hanfei).

k. **niung / nîwong / n u n g* and **nîung / nîwong / j u n g* thick covering, luxuriant growth (Shī). Gl. 61. — l. *id.* (both readings) thick (sc. growth) (Shī ap. Shuowen).

1006 a—d. **kîông / kîung / k u n g* dwelling-house (Shī); palace (Shī); apartment (Tso); temple (Shī); name of a note of the gamut (Li). b. is Yin bone (A 2: 20,5), c. is Yin bone (A 2: 3,7), d. is Chou I (inscr. 57). The graph depicts two rooms and a roof. Slightly abbreviated phonetic in the following. — e—f. *id.* body, person (Shī). f. is a vulgar variant.

g—h. **g'ông / g'ung / k' i u n g* extreme, to the utmost (Tso); reduced to extremity, poverty (Shī); examine thoroughly (Yi). h. is a vulgar variant.

1007 a—e. **tîông / tîung / c h u n g* middle (Shī); midway (Shī); interior, in (Shī); mediocre, average (Tso); (centre:) heart (Li); observing the middle way, proper, right (Lunyü); accomplish (Li); pierce (Chouli); receptacle for tallies (Li); **tîông / tîung- / c h u n g* hit the centre, hit, attain (Tso). b. is Yin bone (A 4: 37,3), c. is Yin bone (A 7: 22,1), d. is Chou I (inscr. 56, name), e. is Chou I (inscr. 67). The fundamental part of the graph, the circle with the vertical stroke through the centre, is exclusively used in the cognate sense of f. below in the inscriptions. In our general sense of 'middle' here the inscription graphs have always the 'streamers', of uncertain interpretation.

f—i. **d'ông / d'ung- / c h u n g* ('the middle one:') the 2nd of brothers (Shī); 2nd of 3 months (Shu). g. is Yin bone (D 3: 1), h. is Yin (inscr. 31), i. is Chou I (inscr. 81).

j. **tîông / tîung / c h u n g* inner garment (Tso); middle, medium (Tso); correct, just (Shu); surround (Tso). — k. *id.* sincere, loyal, integrity (Lunyü). — l—m. *id.* Shuowen says: a herb (no text). m. is Chou II (inscr. 139, sense here uncertain).

n. **t'ông / t'ung / c h' u n g* grieved, agitated (Shī). Gl. 40.

o. **t'ông / t'ung / c h' u n g* and **d'ông / d'ung / c h' u n g* empty (Lao ap. Shuowen).

p—q. **d'ông / d'ung / c h' u n g* (to surge:) rise up against (sc. the sky) (Lü); loan for *id.* empty (Lao); young, weak (Shu); tinkling sound (Shī). q. is Chou (inscr. 384, name). Gl. 450.

1005	農	農	𦉰	𦉰	𦉰	𦉰	𦉰	𦉰	𦉰	𦉰	𦉰	𦉰	1006	宮	宮
	a	b	c	d	e	f	g	h	i	j	k	l		a	b
	𦉰	𦉰	躬	躬	窮	窮	1007	中	中	中	中	中	仲	中	中
	c	d	e	f	g	h		a	b	c	d	e	f	g	h
	衷	忠	𦉰	𦉰	𦉰	𦉰	𦉰	1008	彤	彤	彤	彤	彤	彤	彤
	j	k	l	m	n	o	p	q		a	b	c	d	e	f
	虫	𦉰	虫	融	融	融	1010	眾	眾	眾	眾	眾	眾	1011	充
	a	b	c	d	e	f		a	b	c	d	e	f		a
															b

1008 a—d. **d'îông* / *îung* / y u n g sacrifice on a following day (after a principal sacrifice) (Shu). b. is Yin bone (A 1: 1,8), c. is Yin bone (A 1: 2,2), d. is Yin (inscr. 22). The rad. 130 to the left is a later addition, the primary graph may be a kind of 'repetition mark'.
e—f. **d'ông* / *d'uông* / t'u n g red (Shī). f. is Chou I (inscr. 88).

1009 a—b. **d'îông* / *d'îung* / c h'u n g Shuowen considers this as the primary form of 𦉰, but there are no text examples of this. Its rôle as phonetic (see d. e. below) on the contrary shows that it was the primary graph of c. below. b. is extracted from the archaic graph for 雖 (Chou III, inscr. 229). The graph is a drawing. — c. *id.* insect (Shī); reptile, scaly creature (Tso); animal (generally) (Ta Tai li); loan for *id.* great heat (Shī). Gl. 988.

d. **d'îông* / *îung* / j u n g hot air, steam, heat (Tso, in the name Chu-jung, spirit of the heat); harmonious (Tso); loan for 1008 a. long, extensive (Shī). Gl. 520, 885.
e. **d'ông* / *d'uông* / t'u n g red (Kuan). — f. *id.* grieved (Ch'uts'i). Gl. 40.

1010 a—d. **îîông* / *t'îung*- / c h u n g multitude, numerous, all (Shī); loan for e. (Shī). Gl. 510. b. is Yin bone (A 4: 30,2), c. is Chou I (inscr. 56), e. is Chou II (inscr. 132). The graph has three (many) 'men' and either 'sun' or 'eye' above, the meaning of the latter uncertain.

e. **îîông* / *t'îung* / c h u n g locust (Kungyang).

f. **îîông* / *t'îung* / c h u n g and **dz'ông* / *dz'uông* / t s'u n g and **dz'ung* / *dz'ung* / t s'u n g junction of two rivers (Shī). Gl. 893.

1011 a. **t'îông* / *t'îung* / c h'u n g full, fill (Shī).

b. **t'ông* / *t'uông*- / t'u n g leading line, rule, norm (Kuoyü); principle, beginning (Yi); connect (Li); to direct (Kuots'ê).

1012 a. **sîông* / *sîung* / s u n g high (Li). The Seal has 'mountain' and 'high'.

1013 a—d. **ńîông* / *ńîung* / j u n g weapon (Shī); attack (Shu); war chariot (Shī); loan for *id.* tribes of the West (Shī); great (Shī); you, your (Shī); to help (Shī); luxuriant, bushy (Shī, Mao version). Gl. 105, 2089. b. is Yin bone (A 8: 11,3), c. is Chou I (inscr. 65), d. is Chou II (inscr. 147). The graph has 'dagger-axe' and k i a buff-coat (629). — e. *id.* a kind of bean (Lie); great (Shī, Han version). Gl. 61.

1012	崇	1013	戎	戎	戎	戎	戎	1014	豐	豐	豐	豐	豐	1015	降
	a		a	b	c	d	e		a	b	c	d	e		a
降	降	降	降	降	降	降	降	降	降	降	降	降	降	降	降
b	c	d	e	f	g		a	b		a	b	c	d	e	f
降	降	降	降	降	降	1018	畜	畜	畜	畜	畜	畜	畜	1019	竹
g	h	i	j	k		a	b	c	d	e	f		a	b	c
降	降	降	降	降	1020	育	育	育	育	育	育	育	育	1021	毓
d	e	f	g		a		a	b	c		a	b	c	d	e

1014 a—d. *p'ióng / p'ióng / f e n g a kind of ritual vessel (Yili); loan for *id.* luxuriant, abundant (Shī). Gl. 1988. b. is Yin bone (A 5: 5,4), c. is Yin (inscr. 33), d. is Chou I (inscr. 59, name). The graph is a drawing of a ritual vessel with something in it. — e. *id.* cooked wheat (Chouli).

1015 a—c. *k'óng (klóng?) / k'óng- / k i a n g descend, go down (Shī); send down (Shī); *g'óng (g'lóng?) / g'óng / h i a n g submit (Shī). Gl. 1477, 1887. b. is Yin bone (A 3: 27,1), c. is Chou I (inscr. 72). The graph shows two feet descending (steps:) a height.

d. *g'óng / yuóng / h u n g and *g'óng / yáng / h i a n g and *g'ung / yung / h u n g and *k'óng / k'óng- / k i a n g inundate (Meng).

e. *xung / xung- / h u n g and ? / t'óng- / c h u a n g stupid (Sün).

f. *glióng / l'óng / l u n g high (Kuots'ê); ample (Li); eminent (Tso); loan for *id.* thunder, sound of thunder (Shī). Gl. 988. — g. *id.* decrepit (Hanfei).

1016 a. *d'ók / d'uok / t u poison, poisonous (Shī); hate (Shu); loan for *id.* to direct, govern (Yi); nourish (Lao); loan for 1019 g. (Shu). Gl. 1424, 1507.

b. *d'ók / d'uok / t u and *d'óg / d'áu- / t a o banner, streamer (Chouli).

1017 a—b. *k'iók / k'iók / k ü a handful (Shī). b. is Chou (inscr. 353). The graph has 'rice' and the upper part recurs in 1113 p a o to wrap. — c. *id.* both hands joined, grasp with both hands, double-handful (Tso). — d. *id.* Thuja, Cupressus (Li). — e. *id.* Chrysanthemum (Ch'uts'i). — f. *id.* variant of the preceding (Chouli). — g. *id.* foot-ball (Kuots'ê). — h. *id.* foot-ball (Kuots'ê); loan for *id.* nourish (Shī); to bow, bend (Lunyü); entirely, all (Shī); exhaust, go to the extreme (Shī); full, ample (Shī); to address, inform (Shī); loan for e. (Li), for i. (Li). Gl. 253.

i. *k'iók / k'iók / k ü leaven (Tso).

j. *k'iók / k'iók / k ü exhaust, destitute (Shī); go to the extreme (Shī); loan for *id.* convex side of a river bend (Shī). Gl. 100, 592, 910. The phonetic is h. above, and the rad. 149 has ousted 'rice' in that character. Our character here therefore has nothing to do with 1252 b. below. — k. *id.* exhaust, to the utmost (Ch'uts'i).

1018 a—b. *x'iók / x'iók / h ü and *x'ióg / x'ióg- / h i u and *t'iók / t'iók / c h' u and *t'ióg / t'ióg- / c h' o u nourish (Shī); to rear (Li); cherish (Shī); domestic animal (Chouli); keep (Li); support (Shī); to hoard (Li). b. is Chou III (inscr. 229). The graph has 'dark-coloured' and 'field'.

- c. **χiōk* / *χiuk* / h ü and **t'iōk* / *t'iuk* / c h'u collect, store of vegetables (Shī); to harbour (feelings) (Tso). — d. variant of the preceding (Kuots'ê).
 e. **χiōk* / *χiuk* / h ü cherish (Shī). Gl. 99.
 f. **t'iōk* / *t'iuk* / c h'u accumulated, pent up (sc. feelings) (Chuang).
- 1019 a—b. **t'iōk* / *t'iuk* / c h u bamboo (Shī); creepers (Shī). Gl. 150. b. is extracted from the archaic graph for 173 a—b. (Chou I/II, inscr. 205). The graph is a drawing of the typical down-turning leaves. — c. *id.* guitar (Kuots'ê). — d—e. *id.* to pound, beat (sc. earth into hard walls), build (Shī); beat, strike (Chouli); to earth up (trees) (Shu).
 f. **tōk* / *tuok* / t u ample, to favour (Ch'uts'i). — g. *id.* firm, solid, reliable (Shī); staunch (Shī); honest (Shu); massive (Shī); consolidate (Shī); heavily (Shu). Gl. 779, 1507.
- 1020 a. **d'iōk* / *iuk* / y ü rear, breed (Shu); nourish (Shī); loan for 1079 h. (Shu ap. Shuowen), for 1023 a. (Chuang). Gl. 1471.
- 1021 a—c. **d'iōk* / *iuk* / y ü to produce (Chouli), same word as the preceding. b. is Yin bone (A 2: 24,8), c. is Chou I (inscr. 111). The graph has 'woman' and 'child' with head down, and drops of water; an illustration of child birth.
- 1022 a—c. **d'iōk* / *d'iuk* / c h u pursue (Shu); drive out (Tso); contest (Tso). b. is Yin bone (A 3: 33,3), c. is Yin bone (A 2: 12,3). The graph has 'pig, boar' and 'foot' (go).
 d. **d'iōk* / *d'iek* / t i flute (Chouli).
 e. **t'iōk* / *t'iuk* / c h'u and **d'iōk* / *d'iuk* / c h u Rumex (Shī).
- 1023 a—b. **d'iōk* / *iuk* / y ü sell (inscr. 132). b. is Chou II (inscr. 132). The graph has 'inspect' (812 l.) and 'cowry' (money). — c—d. *id.* sell (Chouli). d. is Chou I/II (inscr. 208).
 e. **d'iōk* / *d'iek* / t i see (Yi); have an audience (Lunyü); be visible (Tso).
 f. **d'uk* / *d'uk* / t u box, case (Lunyü). — g. *id.* to defile (Kuoyü). — h. *id.* coffer (Lunyü); box (Li); coffin (Tso). — i. *id.* abortion (Li). — j. *id.* canal, ditch, drain (Lunyü); to sully (Li); harass, molest (Yi); insult (Tso); extort (Tso); loan for s. (Tso). — k. *id.* tablet (Kuoyü); tube used for marking time in music (Chouli). — l. *id.* calf (Li). — m. *id.* recite (Shī), read (Lunyü). — n. *id.* discontented, complain (Tso); vilify (Tso). — o—p. *id.* careless, nonchalant, at ease (inscr. 323). p. is Chou III/IV (inscr. 323). — q. *id.* quiver (Yili). — r. *id.* dirty (Yi).
 s. **d'ug* / *d'gu-* / t o u and **d'uk* / *d'uk* / t u hole (Li); a drain (Tso).
 t. **d'iuk* / *d'iwok* / s h u and **d'iuk* / *z'iwok* / s h u redeem (Shī).
 u. **dziuk* / *z'iwok* / s ü continue (Shī); connecting ring (Shī). — v. *id.* Alisma plantago (Shī).
- 1024 a. **t'iōk* / *t'iuk* / c h u, c h o u (Pek. c h o u is irregular) rice gruel (Li); loan for *id.* humble, modest (Li); for **d'iōk* / *iuk* / y ü sell (Li), cf. 1023 a—d. above.
 b. **t'iōk* / *t'iuk* / c h u rice gruel (Tso); **d'iōk* / *iuk* / y ü nourish (Chouli); (in rearing:) young (Shī); loan for *id.* sell (Meng). Gl. 379.
- 1025 a—e. **t'iōk* / *t'iuk* / c h u prayer, recite (Shu); pray (Tso); prayer-master (Shī); loan for *id.* bind, attach (Shī); cut off (Kungyang); **t'iōg* / *t'iāu-* / c h o u to curse (Shī). Gl. 143. b. is Yin bone (A 4: 18,7), c. is Yin bone (A 4: 18,8), d. is Chou I (inscr. 61), e. is Chou I (inscr. 67). The graph has a kneeling man and 'sign, omen'. Abbreviated phonetic in:
 f. **t'iōk* / *t'iuk* / c h'u and **t'iōk* / *t'iuk* / c h u resounding box (used in music) (Shī).

1023	賣	賣	價	賣	覲	賈	嬖	嬖	殞	潰	嬖	嬖	讀	讀	遺
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
	讀	讀	讀	寶	讀	讀	1024	粥	粥	1025	祝	祝	祝	祝	祝
	p	q	r	s	t	u	v	a	b		a	b	c	d	e
	祝	1026	孰	孰	塾	1027	竈	竈	竈	1028	肅	肅	肅	肅	肅
	f		a	b	c		a	b	c		a	b	c	d	e
	獻	蕭	蕭	蕭	蕭	1029	宿	宿	宿	1030	夙	夙	夙	夙	夙
	g	h	i	j	k		a	b	c	d		a	b	c	

1026 a. **djók* / *ziuk* / *shu* cooked (Li); loan for *id.* which one, who (Lunyü). The Seal has *hiang* 'sacrificial offering' and *ki* 'grasp, hold'. (786). — b. *id.* cooked (Lunyü); ripe (Shu); thoroughly (Tso). — c. *id.* gate-room (Shu), used as school (Li).

1027 a. **ts'jók* / *ts'juk* / *ts'u ts'u - shī* toad (Shī ap. Shuowen). Gl. 121. The graph, as seen in c. below, is a drawing.

b—c. **tsóg* / *tsáu-* / *tsa o* cooking-place, stove (Tso). c. is Chou III (inscr. 229, sense here uncertain).

1028 a—b. **sjók* / *sjuk* / *su* grave, reverent, solemn (Shī); severe (Shī); eager (Shī); swift (Shī); to present (Li); contract, shut (as a flower) (Li); shrivel (Shī); to beat (Shī); Gl. 25, 54, 377, 476, 735. b. is Chou II/IV (inscr. 306).

c. **sjók* / *sjuk* / *su* and **sjóg* / *sjüu* / *shou* slice of dried fish (Li). — d. variant of the preceding (Chouli ap. Shuowen).

e. **sjóg* / *sjüu-* / *siu* embroider (Shī).

f. **sióg* / *sieu-* / *sia o* to croon (Shī); whistle (Li). Gl. 58. — g. *id.* (properly variant of f.) to wail (Shī).

h. **sióg* / *sieu* / *sia o* pan-pipe (Shī); ends of a bow (Li). — i. *id.* Artemisia (Shī); loan for *id.* solitary, quiet (Ch'uts'i); chilly (Ch'uts'i); for *sia o - sia o* the neighing of horses (Shī). — j. *id.* chilly (Shī). Gl. 235. — k. *id.* spider (Shī).

1029 a—b. **sjók* / *sjuk* / *su* lodge the night, pass a night (Shī); abide by (Tso); old (not new) (Li); continuous (Chuang); loan for 1028 a. above (Li); **sjóg* / *sjüu-* / *siu a* »mansion», group of constellations, part of the zodiac (Li); loan for c. to strain wine (Shu). Gl. 2004. b. is Chou II/III (inscr. 270). The graph has 'roof' (house), 'man' and a 'mat'.

c. **sjók* / *sjuk* / *so* bind (Shī); collect (Kuoyü); loan for *id.* straight, upright (Meng); vertical, longitudinal (Li); lose (Kuots'è); draw back, shrink (Huai); to strain (sc. wine) (Tso). Gl. 792. — d. *id.* drag the feet (hardly lifting the heels) in walking (Lunyü).

1030 a—c. **sjók* / *sjuk* / *su* early morning (Shī); early, soon (Shī); loan for 1028 a. (Li). Gl. 867. b. is Yin bone (A 6: 16,3), c. is Chou I (inscr. 65). The graph has a kneeling 'man' and 'moon'.

1031	未	叔	尗	𠂔	叔	戚	菽	俶	淑	淑	踰	寂	豸	督	餐
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
怒	椒	薇	菽	蹙	蹙	顧	感	鍼	1032	六	介	介	介	奎	陸
p	q	r	s	t	u	v	x	y		a	b	c	d	e	f
陸	陸	睦	1033	肉	𠂔	1034	復	𠂔	𠂔	復	復	復	輓	腹	複
g	h	i		a	b		a	b	c	d	e	f	g	h	i
腹	復	覆	1035	穆	𠂔	1036	目	𠂔	𠂔	1037	牧	𠂔	𠂔	𠂔	
j	k	l	m		a		a	b	c		a	b	c		

1031 a. **śiōk* / *śiuk* / s h u Shuowen says: pulse, beans, thus taking it to be the primary form of g. below (no text). — b—d. *id.* gather, harvest (Shī); loan for *id.* junior, 3rd of 4 brothers (Shī). c. is Chou II (inscr. 156, sense of j. below), d. is Chou II (inscr. 187, sense of j.).

e. **tsiōk* / *tsiuk* / t s u grieved (Meng ap. Shuowen).

f. **ts'iōk* / *ts'iek* / t s'i battle-axe (Shī); loan for *id.* intense feelings, affection (Shī); solicitous (Shu); beloved ones, relatives (Shī); grieved (Shī); to distress (Shu); t s'i s h i toad (Shī). Gl. 121, 1409, 1564.

g. **śiōk* / *śiuk* / s h u pulse, beans (Shī).

h. **ṣiōk* / *ṣiuk* / c h'u commence (Shī). Gl. 886. — i. *id.* deceitful (Chuang).

j. **ḍiōk* / *ḍiuk* / s h u fine, good (Shī).

k. **tsiōk* / *tsiuk* / t s u to walk reverently (Lunyü); **d'iōk* / *d'iek* / t i level and easy (sc. road) (Shī).

l. **dz'iōk* / *dz'iek* / t s i repose, quiet (Yi). — m. variant of the preceding (Ch'uts'i).

n. **tōk* / *tuok* / t u inspect, control (Chouli); correct, proper (Tso); (the correct medium:) the middle (sc. the seam in the middle of the back) (Chuang). — o. *id.* seam in the back of coat (Kuoyü), see the preceding.

p. **niōk* / *niek* / n i hungry for, desirous (Shī); hungrily, dissatisfied (Shī). Gl. 35.

q. **tsiōg* / *tsieu* / t s i a o and **tsiōg* / *tsiäu* / t s i a o pepper plant (Shī); fragment (Shī). Gl. 1125.

r—s. **d'iōk* / *d'iek* / t i dried up, wizened (sc. plants) (Shī ap. Shuowen). Gl. 997.

t—u. **tsiōk* / *tsiuk* / t s u trample (Li); press, compress, harass (Shī); urgent (Li); reduced to extremity, straitened (Shī). Gl. 524.

v. **tsiōk* / *tsiuk* / t s u and **ts'iōk* / *ts'iek* / t s'i wrinkle (the brow) (Meng).

x. **ts'iōk* / *ts'iek* / t s'i anxiously thoughtful, solicitous (Shu). — y. *id.* axe (Tso).

1032 a—d. **liōk* / *liuk* / l u, l i u six (Shī). In Pekinese, the regular form, l u, is literary, the irregular, l i u, is colloquial. b. is Yin bone (A 4: 47, 7), c. is Yin (inscr. 52), d. is Chou I (inscr. 65).

e. **liōk* / *liuk* / l u Shuowen says: clod of earth (no text). From g. below it can be seen that it is really a. above (doubled) that is phonetic. — f—g. *id.* land (as opp. to water) (Shī); a level height (Shī); path (Tso); loan for *id.* jump (Chuang). g. is Chou IV (inscr. 282, name). — h. *id.* grain which is sown late and ripens early (Chouli). Gl. 375.

i. **mliōk* / *mliuk* / m u concord, harmonious (Shu).

- 1033 a—b.** **njók* / *njúk* / j o u meat, flesh (Tso); **njóg* / *njúgu-* / j o u fleshy, full (Li). b. is Yin bone (A 1: 41,7), c. is extracted from the archaic graph for 祭 (Chou III, inscr. 218); said to depict a slice of dried meat.
- 1034 a—c.** **b'jók* / *b'júk* / f u return (inscr. 143). b. is Yin bone (A 5: 13,6), c. is Chou II (inscr. 143). — **d—f.** *id.* return (Shī); report (Lunyü); reply (Tso); repay (Meng); recall (Li); restore (Shī); recommence (Li); loan for i. (Li); for m. a cover (Shī); **b'jóg* / *b'jugu-* / f u repeat (Meng), again (Lunyü). Gl. 789. e. is Chou I (inscr. 54), f. is Chou II (inscr. 132).
- g.** **b'jók* / *b'júk* / f u support under box of carriage resting on the axle and holding it in position (Yi).
- h.** **pjók* / *pjúk* / f u belly (Shī); embrace (Shī). — **i.** *id.* double, lined (garment) (Li).
- j.** **p'jók* / *p'júk* / f u snake (Ch'uts'i).
- k.** **b'jók* / *b'jék* / p i, p'i (the Pek. aspirate is irregular) resist, obstinate (Tso).
- l.** variant of m. a cover (Shī ap. Shuowen). Gl. 789.
- m.** **p'jók* / *p'júk* / f u turn over (Shī); overthrow (Tso); on the contrary (Shī); revert (Shī); repeatedly (Meng); **p'jóg* / *p'jugu-* / f o u overspread, cover (Shī); a cover (Shī); protect (Shu); lay troops in ambush (Tso). Gl. 526.
- 1035 a—b.** **mjók* / *mjúk* / m u splendid, stately, august (Shī); solemn (Shu); shrined on the right (odd series) in the ancestral temple (Li). b. is Chou II (inscr. 132). Gl. 757.
- 1036 a—c.** **mjók* / *mjúk* / m u eye (Shī); see (Kuoyü); details (Kungyang); index (Lunyü); denominate (Kuliang). b. is Yin bone (I 11: 3), c. is pre-Han (inscr. 438). The graph is a drawing.
- 1037 a—c.** **mjók* / *mjúk* / m u to herd, herdsman (Shī); pasture-grounds (Shī); nourish (Yi). b. is Yin bone (A 5: 27,1), c. is Chou I (inscr. 54). The graph has 'ox, cow' and 'baton, beat'. In the Yin bone forms there is often 'sheep' instead of 'ox'.
- 1038 a—c.** **g'ók* / *g'ók* / h ü e learn (Shī); school (Li); imitate (Li); loan for d. below (Li). b. is Yin bone (A 1: 44,4, name), c. is Chou I (inscr. 65).
- d—e.** **g'óg* / *g'au-* / h i a o teach (Shu). e. is Chou I (inscr. 58).
- f.** **kók* / *kák* / k ü e to awake (Chuang); apprehend, get insight (Lunyü); to rouse somebody into understanding (Tso); loan for *id.* straight (Shī); **kóg* / *kau-* / k i a o to awake (Shī). Gl. 503.
- g.** **k'ók* / *k'uok* / k'u a N. Pr. (Kuoyü).
- h.** **g'ók* / *g'ók* / h ü e and **ók* / *ók* / y ü e name of a bird (Chuang).
- i.** **kóg* / *kau:* / k i a o disturb (Shī).
- 1039 a—d.** **kóg* / *káu-* / k a o and **kók* / *kuok* / k u announce, inform (Shī). b. is Yin bone (A 4: 29,5), c. is Yin bone (A 1: 3,4), d. is Chou I (inscr. 56). The graph has 'ox' and 'mouth', possibly referring to the announcement (with sacrifice) to the ancestors in the temple.
- e.** **kóg* / *káu-* / k a o announce, inform (Yi).
- f—g.** **kóg* / *káu-* / k a o and **kók* / *kuok* / k u place name (Tso). g. is Chou II/III (inscr. 247).
- h.** **kóg* / *káu:* / k a o pure, bright (Shī).
- i.** **g'óg* / *g'au:* / h a o bright, white (Lü).
- j.** **g'óg* / *g'au:* / h a o great waters (Shu); vast, great (Shī).
- k.** **kók* / *kuok* / k u manacles (Yi); loan for 1038 f. straight (Shī, Ts'i version). Gl. 503.
- l.** *id.* pen, stable (Yi); hobble (Shu). Gl. 2099.

1038	學	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	1039	告	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i		a	b	c	d	e
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	1040	𠂔	𠂔	𠂔	𠂔	𠂔
f	g	h	i	j	k	l	m	n	o		a	b	c	d	e
𠂔	𠂔	𠂔	1041	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
f	g	h		a	b	c	d	e	f	g	h	i	j	k	l
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	1042	𠂔	1043	𠂔			
m	n	o	p	q	r	s	t		a		a				

m. *k'ók / k'uok / k'u cruel (Sün).

n. *g'ók / yuok / h u name of a bird (crane? snow-goose? swan?) (Li); *kók / kuok / k u centre of target (Li); loan for j. (Lü).

o. *kóg / kau- / k'ia o cave, cellar (Li); secluded (Chuang).

1040 a—b. *kóg / káu / k a o announce (Chouli); loan for *id.* long cry (Li); marsh (Tso); high (Shī); lazy (Shī); loan for 1068 e. (Chouli). Gls. 484, 1064.

c. *kóg / káu / k a o a well-sweep (Chuang).

d. *g'óg / yáu / h a o howl, cry (Tso).

e. *g'óg / yáu: / h a o bright (Chuang). — f—g. *id.* comfortable (Meng).

h. *ngóg / ngáu / a o fly backwards and forwards, go to and fro (Shī).

1041 a—c. *k'óg / k'áu: / k'a o Shuowen says: to sob (no text). b. is Chou II (inscr. 147, name), c. is Chou II (inscr. 169, sense of d. below). — d—i. *id.* high age, old (Shī); dead father (Shī); father (Shu); loan for *id.* beat (Shī); achieve (Shī); settle (Shu); examine (Shī). loan for l. (Shu). Gls. 160, 1126, 1570, 1609, 1791. e. is Yin bone (B hia 35: 5), f. is Yin (inscr. 15), g. is Chou I (inscr. 58), h. is Chou I (inscr. 86), i. is Chou I (inscr. 63, sense of 孝). — j—k. variant of the preceding (Chouli). k. is Chou III (inscr. 226).

l. *k'óg / k'au: / k'au- / k'ia o artful, skilful (Shī).

m. *χióg / χiǝu: / h i u rot, decay (Shī); be forgotten (Tso). — n. *id.* cut to pieces (Lie); loan for the preceding (Mo).

o. *k'óg / k'áu: / k'a o a kind of tree (Ailanthus?) (Shī).

p. *g'og / yáu- / h a o Shuowen says: cry out, wail, thus taking it to be the primary form of next (no text).

q. *g'og / yáu / h a o cry out (Shī); *g'og / g'áu- / h a o command (Chuang); call (Tso); name, denomination (Chouli).

r. *χióg / χiǝu / h i a o vast (Chuang); *g'og / yáu / h a o noise (Chuang).

s. *χióg / χiǝu / h i a o empty, spacious (Chuang); h ũ a n - h i a o name of a constellation (Tso).

t. *gióg / jiǝu / y a o owl (Shī); a small bird (Chuang); ch'ī - y a o another bird of unknown kind (Shī; later comm. take this also to mean 'owl', but that goes against the earliest commentators).

1042 a. *g'ôg / γâu: / h a o bright, splendid (sc. heaven) (Shī). The Seal has 'sun' and 'heaven'.

1043 a. *g'ôg / γâu: / h a o bright (sc. heaven) (Lü).

1044 a—e. *χôg / χâu: / h a o good (Shī); *χôg / χâu- / h a o to love, to like (Shī); loan for *id.* hole (Li). b. is Yin bone (A 1: 38,3), c. is Yin bone (A 7: 27,4), d. is Chou I (inscr. 128), e. is Chou II (inscr. 167). The graph has 'woman' and 'child'.

1045 a. *ôg / âu- / a o south-west corner of house (Lunyü); inside area (Shu); interior (Tso); loan for *id.* to heap (Kuoyü); to cook (Sün); *îôk / îuk / y ü cove in the bank of a stream (Shī); loan for *id.* warm, genial (sc. sun) (Shī); bird's stomach (Li). Gl. 149.
b. *îôk / îuk / y ü and *ôg / âu- / a o bay, cove (Li). Gl. 149. — c. *id.* (both readings) conceal, hidden (Kuoyü); inside area (Shu); loan for d. (Shu). Gl. 149, 1227, 1380.
d. *îôk / îuk / y ü warm (Shī). — e. *id.* wild vine (Shī).

1046 a—b. *t'ôg / t'âu / t'a o slippery, elusive (Shī ap. Shuowen). b. is Chou (inscr. 367, name). Gl. 237. — c. *id.* bow case (Tso).

1047 a—c. *d'ôg / d'âu / t'a o Shuowen says: kiln, thus taking it to be the primary form of d. below (no text). b. is Yin (inscr. 6, name), c. is Chou (inscr. 387). The graph has 'earthenware' and the same element as in 1113 p a o to wrap.
d. *d'ôg / d'âu / t'a o kiln (Tso); to mould (Shī); pottery, earthenware (Li); loan for *id.* pent up (feelings) (Li); anxious (Meng); a kind of clothes (Tso); loan for *d'ôg / d'âu- / t a o to gallop (Shī); for *dîog / îäu / y a o pleased (Shī); k a o - y a o wooden drum (Chouli). Gl. 220, 288, 657, 789.
e. *d'ôg / d'âu / t'a o rope (Shī).

1048 a—c. *d'ôg / d'âu: / t a o way, road (Shī); method (Shī); principle (Lunyü); *d'ôg / d'âu- / t a o show the way, lead (Tso); explain (Li); speak (Meng). b. is Chou I (inscr. 98, name), c. is Chou II (inscr. 147). The graph has 'head' and 'go'.
d—e. *d'ôg / d'âu- / t a o to lead, conduct (Meng). e. is Chou I (inscr. 83).

1049 a. *tsôg / tsâu: / t s a o early (Shu).

b—c. *ts'ôg / ts'âu: / t s'a o grass, plants, herbs (Shī); loan for *id.* rough, coarse (Shu); troubled, grieved (Shī). Gl. 1502. c. is Chou III/IV (inscr. 328).

1050 a. *tsôg / tsâu: / t s a o jujube (Shī). The graph has 'thorn' doubled.

1051 a—c. *ts'ôg / ts'âu- / t s'a o go and offer (a sacrifice) (Li); go to (Meng); (cause to go =) send out (Shī); to rush, urgently (Lunyü); go and appear in court (Shu); to put, to place (Li); (passing time:) period, epoch (Yili); *dz'ôg / dz'âu: / t s a o do, make (Shī); act, be active (Yi), initiate, begin (Li); achieve (Shī); to train and perfect (Shī); perfected (Shu). Gl. 817, 903, 1589, 2055. b. is Chou II (inscr. 164), c. is Chou III/IV (inscr. 309). c. and the modern character have 'to go' and 'to announce' (as in a sacrifice); b. has 'to announce', 'roof' (house, temple) and another element which looks like arch. 'boat', of uncertain interpretation.

d. *ts'ôg / ts'âu- / t s'a o sincere (Li).

e. *ts'îôg / ts'îäu- / c h'o u assistant (Tso).

1044 好	𠂔	𠂔	𠂔	𠂔	𠂔	1045 奥	澳	𠂔	𠂔	𠂔	1046 𠂔	𠂔	𠂔
a	b	c	d	e		a	b	c	d	e	a	b	c
1047 𠂔	𠂔	𠂔	陶	𠂔	1048 道	𠂔	𠂔	𠂔	𠂔	𠂔	1049 早	草	𠂔
a	b	c	d	e	a	b	c	d	e		a	b	c
1050 𠂔	1051 造	𠂔	𠂔	𠂔	1052 𠂔	𠂔	𠂔	𠂔	𠂔	1053 曹	𠂔	𠂔	𠂔
a		a	b	c	d	e	a	b	c	d	a	b	
𠂔	𠂔	𠂔	𠂔	𠂔	1054 皂	𠂔	1055 老	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
c	d	e	f	g	h	a	b	a	b	c	d		

1052 a—b. **ts'óg* / *ts'áu*: / *ts'a o* (same word as 草) grass, plants (Sün). Shuowen says: a sprout, and Ts'ieyün reads its *t'äüt* / *c h'ê*, but there are no text examples whatever in support of this. It occurs in the sense of 草 in Sün, and is obviously a simpler variant of c. below. b. is pre-Han (inscr. 452, name). The graph is a drawing. — c—d. *id.* grass, plants (only Han time text ex., Lun heng). Character generally superseded by 草. d. is extracted from the archaic graph for 蒿 (Chou IV, inscr. 283).

1053 a—c. **dz'óg* / *dz'áu* / *ts'a o* two parties, a pair (Ch'uts'i); come together (Kuoyü); servant (Shī); crowd (Tso). Gl. 903. b. is Yin bone (A 2: 5,5, name), c. is Chou II (inscr. 135, name). — d. *id.* dung-worm, insect larva (Meng).

e. **dz'óg* / *dz'áu* - / *ts'a o* to transport by boat (Yi Chou shu); **dz'óg* / *dz'áu* / *ts'a o* place name (Shī).

f. **tsóg* / *tsáu* / *ts'a o* complete, end (Sün). — g. *id.* dregs (Chouli). — h. *id.* meet with (Shī).

1054 a—b. **dz'óg* / *dz'áu*: / *ts'a o* acorn, black-dyeing fruit (Chouli); loan for *id.* soft, not yet ripe (sc. grain) (Shī); menial (Tso); a stable (Chuang); 12 horses (Chouli).

1055 a—d. **lóg* / *láu*: / *l'a o* old (Shī). b. is Yin bone (B hia 35: 2), c. is Yin bone (A 2: 2,6), d. is Chou II (inscr. 150).

1056 a—c. **lóg* / *láu* / *l'a o* pen, fold (Shī); domestic animal (Li); sacrifice of an ox, a sheep and a pig (Tso). b. is Yin bone (A 1: 10,2), c. is Chou I (inscr. 98). The graph has 'ox' and a drawing of a pen. In the Yin bone forms there is often 'sheep' instead of 'ox'.

1057 a—e. **póg* / *páu*: / *p'a o* preserve, protext (Shī); assist (Shī); maintain (Tso); rely on (Tso); stronghold (Li). Gl. 814, 1091, 1400. b. is Yin bone (A 7: 3,1), c. is Yin (inscr. 47), d. is Chou I (inscr. 65), e. is Chou I (inscr. 70). The graph has 'man' and 'child' (in e. enlarged by 'jade, precious'). — f. *id.* screen, fan (Li); loan for a. stronghold (Shu), for h. (Li). Gl. 1400. — g. *id.* swaddling cloth (Lie).

h. **póg* / *páu* / *p'a o* robe with wide skirts (so Shuowen), robe given in recompense (Li); loan for **póg* / *páu* - / *p'a o* to salute (Chouli).

1056	牢	𠩺	𠩺	1057	保	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	1058	報	𠩺
	a	b	c		a	b	c	d	e	f	g	h		a	b
1059	寶	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺
	a	b	c	d	e		a	b		a		a	b	c	d
1063	牡	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺
	a	b	c		a	b	c	d	e	f	g	h	i		a
1066	菲	求	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺	𠩺
	b		a	b	c	d	e	f	g	h	i	j	k	l	m

1058 a—b. **póg / páu-* / p a o respond, recompense (Shī); return, repay, avenge (Tso); announce (Shu); loan for *id.* to tie, wrap (Lǐ); plait, interweave (Shī); to have illicit love with a person of higher rank (Tso). Gl. 632. b. is Chou I (inscr. 69).

1059 a—e. **póg / páu-* / p a o precious thing (Shī); precious (Tso); precious insignium (of dignity) (Shī). b. is Yin bone (B hia 18: 3), c. is Yin (inscr. 2), d. is Chou I (inscr. 54), e. is Chou I (inscr. 60). The graph has 'roof' (house), 'cowry' and 'pottery'; the latter (**pǐōg*) may be phonetic at the same time.

1060 a. **póg / páu-* / p a o Shuowen says: in sequel, one after another (no text). — b. *id.* bustard (Shī); loan for *id.* horse of mixed black and white colour (Shī).

1061 a. **b'óg / b'áu-* / p a o violent (Chouli). The Seal has 'warrior' and 'tiger'.

1062 a—b. **móg / máu-* / m a o to look down on, see (Shu); covetous (Shu; then alt. read **mak / mək / m o*); a covering (Lǐ); to cover, overspread (Shī); (with covered eyes:) blindly, reckless (Tso); loan for c. (Lǐ), for d. (Chouli). Gl. 1624, 2117. The graph has 'eye' and a drawing of some kind of cover. — c. *id.* jealous (Lǐ). — d. *id.* sceptre-cover, cap of a jade tablet (Chouli). Gl. 1998.

1063 a—c. **móg / mǎu-* / m o u, m u male (Shī). The Archaic reading was **móg* as shown by the rimes; this should give Anc. *máu*, and the evolution into *mǎu* is irregular and exceptional. b. is Yin bone (A 1: 20,5), c. is Chou I (inscr. 107). The graph has 'ox' and the phallic-shaped pole of the earth-altar (see Gr. 62). In the Yin bone forms there is sometimes 'sheep' or 'deer' instead of 'ox'.

1064 a. **kǐōg / kǐěu / kiu* Shuowen says: to twist (no text).

b. **kǐōg / kǐěu-* / k i u twist, plait (Shī); unite (Tso); loan for *id.* examine (Chouli); loan for **g'ǐōg / g'ǐău-* / k i a o and **kǐōg / kǐău-* / k i a o elegant, beautiful (Shī). Gl. 1, 269, 1130. — c. variant of the preceding (Ch'uts'i).

d. **kǐōg / kǐěu-* / k i u elegant (Shī). Gl. 26.

e. **g'ǐōg / g'ǐău / k'iu* and **kǐōg / kǐěu / kiu* horned dragon (Ch'uts'i). — f. *id.* horn-shaped, long and curved (Kuliang).

g. **kǐōg / kǐeu-* / k i a o call out, shout (Shī). — h. *id.* shout (Tso ap. Shuowen). — i. *id.* shout, clamour (Chouli).

1065 a. **k'îōg / k'îzu* : / k'iu Allium, leek, onion (Shī). The original graph may have been a drawing. — **b.** variant of the preceding (Chuang).

1066 a—d. **g'îōg / g'îzu* / k'iu seek for, ask (Shī); loan for k. unite (Shī). Gl. 695, 856, 1036. **b.** is Yin bone (A 6: 48,5), **c.** is Yin bone (A 6: 48,6), **d.** is Chou II (inscr. 132). Shuowen takes this to be the primary graph for **e.** below, 'fur garment', applied by loan to our word 'seek for'. The graph is then a drawing of fur (a tail?). — **e.** *id.* fur garment (Shī). — **f.** *id.* a kind of precious stone (Shī). Gl. 1193 a. — **g.** *id.* long and curved, horn-like (Shī), cf. 1064 f. above; *k'îōg / k'îzu* / k'iu collect (Shī). Gl. 793, 1193 a.

h. **g'îōg / g'îzu* / k'iu urgent, pressing (Shī). Gl. 1195. — **i.** *id.* long and curved, horn-shaped (Shī), see **g.** above. Gl. 1153. — **j.** *id.* bribe (Hanfei). — **k.** *id.* meet, assemble (Shī); mate (Shī); bring together (Shu). Gl. 2. — **l.** *id.* chisel (Shī). Gl. 394.

m. **k'îōg / k'îzu* / k'iu help, save, relieve (Shī).

n. **g'îōg / g'îzu* / k'iu gem-adorned (Shī). Gl. 1133.

1067 a. **g'îōg / g'îzu* : / k'iu mortar (Yi). The graph (see d—e. below) was a drawing. — **b.** *id.* maternal uncle (Shī); wife's father (Li).

c—e. **g'îūg / g'îzu* / k'iu (**g'îūg* revealed by rimes) old (not new), ancient (Shī); for a long time, long ago (Shu). Gl. 1510. **d.** is Yin bone (A 4: 15,4), **e.** is Chou II (inscr. 156). **f.** **g'îūg / g'îzu* / k'iu coffin (Chouli).

1068 a—b. **g'îōg / g'îzu* : / k'iu fault (Shī); blame (Shī); inauspicious (Shī); calamity (Yi); wickedness (Shu); loan for **kōg / k'au* / k'a o part of names (Tso). Gl. 1538. **b.** is Chou III (inscr. 228, enlarged by rad. 104).

c—d. **kōg / k'au, k'au* : / k'a o a kind of tree (inscr. 32i). **d.** is Chou III/IV (inscr. 328).

e. **kōg / k'au* / k'a o big drum (Shī). — **f.** *id.* bow case, put in bow case (Shī); quiver (Tso).

1069 a. **gliōg / l'îzu* / liu and **gliōg / l'îzu* / liu and **gliōg / l'îu* / lia o whistling of the wind (Chuang).

b—e. **gliōg / l'îzu* / liu and **gliōg / l'îu* / liu fine gold (inscr. 217). **c.** and **d.** are Chou III (inscr. 217), **e.** is Chou III (inscr. 218).

f. **gliōg / l'îzu* / liu wind high up in the air (Lü).

g. **gliōg / l'îzu* / liu and **klîōg / k'îu* / k'iu to tie round, strangle (Yili).

h. **klîōg / k'îu* / k'iu down-curving (sc. branch) (Shī); to twist (Yili). Gl. 14.

i. **g'liōg / g'îu* / k'iu variant of **b.** above (Shu).

j. **gliōg / l'îzu, l'îzu* / liu and **gliōk / l'îuk* / lu join forces (Kuoyü).

k. **t'liōg / t'îzu* / ch'o u and **dliōg* (?) / lieu / lia o get cured, recover (Shī); difference (Tso); harm (Kuoyü).

l. **mlîōg / m'îu* / miu bind round (Shī); loan for **m.** below (Li); **klîōg / k'îu* / k'iu to twist (Li), cf. **h.** above; loan for 稷 (Li). Gl. 757.

m. **mlîōg / m'îu* / miu lie, error (Chuang).

n. **gliōg / lieu* / lia o empty, solitary, quiet (Chuang). — **o.** *id.* limpid, pure (Chuang). Gl. 245.

p. **gliōg / lieu* : / lia o various Polygonum plants, esp. the Hydropiper (Shī); **gliōk / l'îuk* / lu high-growing (plants) (Shī).

q. **gliōg / l'îu* / lia o sharp (sc. taste) (Chou shu ap. Shuowen).

r. **glōg / l'au* / la o spirits with sediment (Lie).

s. **klōg / kau, kau* : / k'ia o glue (Chouli); (to glue together:) unite (Shī); loan for *id.* frost (Ch'uts'i); school (Li); crowing of a cock (Shī); to shake, move (Chuang).

1067	白	舅	舊	𪛗	𪛘	匱	1068	咎	𪛙	格	𪛚	𪛛	𪛜	𪛝	1069	𪛞
	a	b	c	d	e	f		a	b	c	d	e	f		a	
錫	銑	銓	銔	銕	銖	銗	𪛟	𪛠	𪛡	𪛢	𪛣	𪛤	𪛥	𪛦	𪛧	𪛨
	b	c	d	e	f	g		h	i	j	k	l	m	n	o	p
𪛩	𪛪	𪛫	𪛬	𪛭	𪛮	𪛯	1070	休	𪛰	𪛱	𪛲	𪛳	𪛴	𪛵	𪛶	𪛷
	r	s	t	u	v	x		a	b	c	d	e	f	g	h	i
𪛸	𪛹	𪛺	𪛻	𪛼	𪛽	𪛾	1071	𪛿	𪜀	𪜁	𪜂	𪜃	𪜄	𪜅	𪜆	𪜇
	j	k	l	m	n			a	b	c	d	e	f	g	h	i

t. **xlôg* / *ɣau* / *hia o* magniloquent (Meng).

u. **gliôk* / *lɿuk* / *lu* disgrace (Lunyü); loan for v. below (Sün). — v. *id.* to kill, punish by death (Shu); to disgrace (Tso); loan for j. above (Kuoyü). — x. *id.* grain sown late and ripening early (Shī). Gl. 375.

1070 a—f. **xiôg* / *xiəu* / *hiu* rest, ease (Shī); to rest, abide by (Shī); desist (Kuots'ê); loan for *id.* good (Shī); benefit, blessing (Shī); happy (Shī); luck (Shu); grace (Shu); fine, excellent (Shu). Gl. 1126, 1938, 2051. b. is Yin bone (A 5: 26,2), c. is Yin bone (H 1: 23,15), d. is Yin (inscr. 14), e. is Yin (inscr. 28), f. is Chou I (inscr. 58). The graph has 'man' and 'tree', sometimes (as in e.) 'man' and 'grain'. — g. *id.* clamour (Meng). — h. *id.* a wild animal, of uncertain kind (Li). — i. *id.* owl (Chuang). — j. *id.* dark-red varnish (Yili). Phonetic abbreviated.

k. **xôg* / *ɣau* / *ha o* to weed (Shī ap. Shuowen).

l. **xôg* / *ɣau* / *hia o* to bawl (Shī). Gl. 938.

m. **kiôg* / *kieu* / *ki a o* a kind of bird (owl?) (Shī); loan for *id.* mountain peak (Kuan); disturb, disorder (Sün). Phonetic abbreviated. — n. *id.* dilute (Chuang, one version).

1071 a. **iôg* / *iəu* / *y u* grief, grieved (Shī); suffering (Meng). The graph (see c. below) has a 'man' (head, body and foot) and 'heart'.

b—c. sense and reading of this word are unknown; it is adduced here because its arch. graph contains a. above. c. is Chou III/IV (inscr. 328).

d. **iôg* / *iəu* / *y u* indulgent, mild (Shī); relax, amusement (Shī); comedy (Tso); comedian (Li); liberal, generous, plenty (Shī); ample, vast (Shī); surplus (Lunyü). Gl. 677, 1060.

e. **iôg* / *iəu* / *y u* easy, tranquil (Shī); loan for a. (Ch'uts'î). Gl. 346.

f. **iôg* / *iəu* / *y u* rich moisture, soak (Shī ap. Shuowen). Gl. 677. — g. *id.* middle part of a hair-pin (Yili). — h. *id.* to cover the seed (Lunyü). — i. variant of the preceding (Lunyü ap. Shuowen).

1072 a—b. **iôg* / *iəu* / *y u* doe (Shī). b. is Chou III/IV (inscr. 323). The graph has 'deer' and 566 (a =) i. above 'female'.

1073 a. **tiôg* / *tɿəu* / *ch o u* wrist, elbow (Tso). The Seal has 'flesh' and 'hand' (in the 'thumb' variation). Abbreviated phonetic in the following. — b. *id.* pain in the intestines, sickness (Lü). Gl. 593.

1072	魔	𦵏	1073	肘	𦵏	𦵏	𦵏	𦵏	1074	盪	𦵏	1075	晝	1076	丑	𦵏
	a	b		a	b	c	d	e		a	b		a		a	b
𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏
c	d	e	f	g	h	i	j	k	l	a	b	c	d	e	f	g
肇	肇	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏
g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w
條	1078	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏	𦵏
x	a	b	c	d	e	f	g	h	i	j	k	l				

- c. **d'ióg / d'izu:* / ch'ou new spirits made to ferment by addition of older spirits (Li).
 d. **t'óg / t'áu:* / t'ao punish, blame (Shu); request (Kuliang); examine (Lunyü); curtail (Li).

1074 a—b. **tióg / i'izu-* / ch'ou pull out (Lü). b. is Chou I (inscr. 73). The graph has 'grasp' (685) and 'vessel'.

1075 a. **tióg / i'izu-* / ch'ou time of daylight, day (Shī).

1076 a—d. **t'nióg / i'izu:* / ch'o'u cyclical character (Tso). b. is Yin bone (A 5: 26,5), c. is Yin bone (A 5: 34,1), d. is Chou I (inscr. 69).

e. **nióg / ni'izu:* / n'iu a kind of tree, of uncertain kind (a Prunus?) (Shī). — f. *id.* be familiar with, treat with contempt (Tso); repeat, practise (Shī). — g. *id.* to tie, knot (Li).
 h—j. **snióg / si'izu / siu* nourish (Shu); viands (Tso); to present (Shu); loan for *id.* diffidence (Tso); shame (Shu). i. is Yin bone (A 2: 11,1). j. is Chou II (inscr. 172). Gls. 1458, 1522.

k. **niók / ni'uk* / n'u ashamed (Meng); loan for f. practise (Sün).

1077 a—b. **dióg / i'zu* / yu place (Shī); the place where (Shī); that which, whereby, (Shī); mark of the passive (Shī); loan for *id.* far away (Meng); risky; for d. (Shu). Gls. 90, 1561. (Tso). b. is Chou II (inscr. 144, sense of h. below). The graph has 'man' and 'baton', and a third element of uncertain interpretation. — c. *id.* long-brooding (Shī); distressing (Shī); long-trailing (Shī); far away (Shī). Gls. 90, 1111.

d. **sióg / si'zu / siu* adorn (Li); arrange, repair (Shī); cultivate (Lunyü); elaborate (Shu); well attend to (Shu). Gls. 1416, 2096. — e. *id.* dried meat (Lunyü); dry (Shī); loan for *id.* long (Shī); loan for d. (Shī), for 1081 (Chouli). Gl. 203.

f. **d'ióg / d'ieu / t'ia o* a kind of tree of uncertain species (Shī); branch, shoot (Shī); long (Shī); drawn out (sc. sound) (Shī); rope (Li); loan for *id.* arrange, bring into order (Shu); paragrath (Kuots'è); **t'ióg / t'ieu / t'ia o* pull down branches and gather leaves (sc. of mulberry trees) (Shī). Gl. 204.

g. **d'ióg / d'ieu / t'ia o* metal-ornamented (Shī). Gl. 450. — h—i. *id.* same as the preceding (inscr. 86). i. is Chou I (inscr. 86). — j. *id.* a kind of small white fish (Chuang), cf. t. below.

k. **d'ióg / d'ieu-* / t'ia o basket (Lunyü ap. Shuowen), cf. v. below.

- l. **siôg* / *sieu* / *sia o* and **siôk* / *siuk* / *sh u* rapid flight (Chuang); loan for e. **siôg* (dried =) shrunk (Shī). Gl. 384.
 m—n. **d'îôk* / *ziuk* / *sh u* rapid (Kuots'ê). n. is Chou II (inscr. 147, name). — o. *id.* rapid, sudden (Chuang); loan for j. (Chuang). — p. variant of the preceding.
 q. **d'îôg* / *izu* / *y u* to flow (Shī).
 r. **siôg* / *siu*: / *si u* wash rice (Li); urinate (Sün).
 s. **t'îôk* / *t'iek* / *t'i* Rumex (Kuan).
 t. **d'îôg* / *d'ieu* / *t'ia o* a kind of small white fish (Shī), same as j. above.
 u. **siôg* / *sieu*: / *sia o* thin bamboo (Shu).
 v. **d'îôk* / *d'iek* / *ti* and **d'îôg* / *d'ieu*- / *t'ia o* basket (Lunyü), cf. k. above.
 x. **d'îôk* / *d'iek* / *ti* to wash (Li), cleanse (Shī); (swept clean:) denuded, bare, dried up (Shī); pen for sacrificial animals (where they are cleaned) (Li); to clarify (sc. spirits) (Chouli); loan for *id.* move (Li). Gl. 997.

- 1078 a. **d'îôg* / *izu* / *y u* and **d'îog* / *iâu*: / *y a o* to scoop hulled grain from a mortar (Shī ap. Shuowen). Gl. 876. The graph (see e. below) has 'hand' and 'mortar'.
 b. **t'îôg* / *t'âu* / *t'a o* to please (Tso); exceed, pass, go away (Shī); loan for *id.* doubtful (Tso); conceal (Tso); loan for d. reckless (Shī, certain versions). Gl. 288. — c. *id.* to beat (Kuoyü). Gl. 221.
 d—e. **t'îog* / *t'âu* / *t'a o* voluminous flow (of a river) (Shī); rushing water, overflowing, water rising high (Shu); reckless (Shī); insolent (Tso); **t'îog* / *t'âu* / *t'a o* and **d'îog* / *d'âu* / *t'a o* to assemble, to crowd (Chuang). Gl. 288, 1035, 1236. e. is Chou III/IV (inscr. 329).
 f. **t'îog* / *t'âu* / *t'a o* doubt (Tso). — g. *id.* to wrap, cover (Yili).
 h—k. **d'îog* / *d'âu*: / *t'a o* rice, paddy (Shī). i. is Chou II (inscr. 158), j. is Chou II/III (inscr. 258), k. is Chou II/III (inscr. 263).
 l. **d'îog* / *d'âu*- / *t'a o* tread, trample (Tso); mobile, shifting, changeable (Shī). Gl. 288.

- 1079 a. **d'îog* / *izu* / *y u* proceed from, from (Shī); go along (Li); to follow (Shī); compliant (Shu); through (Tso); cause, reason (Tso); freely, at ease (Meng, then probably loan for c.); prolong (Shu); a shoot (from a tree) (Shu); loan for 猶 (Meng). Gl. 200, 898, 942, 1413, 1414, 1698, 1960. »Go out from» is illustrated by a field and a road emerging from it.
 b. **d'îog* / *izu*- / *y u* Pumelo, Citrus (Shu); **d'îôk* / *d'îuk* / *ch u* a cylinder for the warp on the weaving apparatus (Shī).
 c. **d'îog* / *izu* / *y u* to flow (Ch'uts'i); overflowing, abundant (sc. rain) (Meng); (flowingly:) freely, spontaneously (Li); mild, courteous (Li).
 d. **d'îog* / *izu*- / *y u* weasel (Ta Tai li).
 e. **t'îôg* / *t'izu* / *ch'o u* and **d'îog* / *d'izu* / *ch'o u* agitated, anxious (Shī). Gl. 657.
 f. **t'îôg* / *t'izu* / *ch'o u* take out, pull out (Shī).
 g. **d'îog* / *d'izu*- / *ch o u* canopy of heaven, world (Chuang). — h. *id.* descendant (Shu); eldest son of principal wife (Shu). Gl. 1288. — i—k. *id.* helmet (Shī). j. is Chou I (inscr. 67), k. is Chou II (inscr. 159). The radical below is not 'flesh' but, acc. to Shuowen, an element meaning 'cover'. But it seems that the whole graph is due to a corruption of an arch. drawing showing an eye (= head) with some spiked object on top. Yet already in Sün there is a variant with a. as phonetic, see l. below. — l. variant of the preceding (Sün).
 m. **dziôg* / *ziü*- / *si u* sleeve (Tso).
 n—o. **dziôg* / *ziü*- / *si u* sleeve (Shī); **ziôg* / *izu*- / *y u* (sleeved robe:) full dress (Shī); loan for *id.* big, tall (sc. growing grain) (Shī). Gl. 108. To the left in the character there is 爪 'hand'. The variant o. is very curious.

1079	由	柚	油	黝	蚰	抽	宙	胃	胃	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o		
軸	迪	1080	旂	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗
p	q		a	b	c	d	e	f	g	h		a	b	c	d		
𪛗	𪛗	𪛗	1082	𪛗	1083	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗
e	f	g		a		a	b	c	d	e	f	g	h	i	j		
𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗	𪛗
k	l	m	n	o	p	q	r	s	t	u	v	x	y	z			

p. *d'io̯k / d'iu̯k / c h u wheel-axle (Tso); loan for q. advance, become prominent (Shī). Gl. 163.

q. *d'io̯k / d'iek / t i advance (Shī); go along, follow a road (Shu); to lead, direct (Shu); (cause to advance:) promote (Shī); walk, conduct (Shu). Gl. 1337, 1515, 1939.

1080 a—e. *diōg / i̯əu / y u pendants of a banner (Chouli). b. is Yin bone (A 2: 26,7, sense of g. below), c. is Chou III/IV (inscr. 313, name), d. is Chou III/IV (inscr. 327), e. is Chou (inscr. 340, name). The graph has 'banner' and 'child', explanation uncertain. — f. *id.* float; swim (Shī); wander, ramble, diversion (Shī); pennon (Tso, in this sense sometimes read li u, through confusion with 1104 c. below). — g. *id.* wander about (Shī); leisure (Li). — h. *id.* f o u - y u Ephemerida (Shī).

1081 a—f. *diōg / i̯əu, i̯əu: / y u a kind of ritual vessel (Shī). b. is Yin bone (A 1: 18,4), c. is Yin bone (A 6: 41,5), d. is Chou I (inscr. 65), e. is Chou I (inscr. 74), f. is Chou II (inscr. 159). The graph is a drawing.

g. *diōg / i̯əu / y u freely, unrestrained (Lie).

1082 a. *ziōg / i̯əu: / y u window (Shī); loan for 1095 e. to lead (Shī). Gl. 931.

1083 a—e. *tiōg / tsi̯əu / c h o u circle (Li), cycle (Tso); a bend (Shī); all round, complete (Tso); to the end (Tso); everywhere (Shī), universally (Shī); (to be »all round» somebody:) assist (Shī), succour (Tso); close, intimate (Tso); secret (Tso); name of place and royal house (Shī). b. is Yin bone (K 641), c. is Chou I (inscr. 58), d. is Chou I (inscr. 62), e. is Chou I (inscr. 106). This may be a graph for »Urbs» (sc. Chou), a summary drawing of the lay-out of a city (square city wall and main streets going north-south and east-west), cf. 847 above. Gl. 12, 303, 407. — f—g. *id.* woman's name (Tso). g. is Chou II/III (inscr. 240). — h. *id.* give, succour (Chouli). — i. *id.* heavy in front (sc. carriage) (Yili).

j. *tiōg / i̯i̯əu / c h o u and *tōg / i̯au / c h a o twitter, noise (Li).

k. *tiōg / i̯i̯əu / c h'o u disappointed (Sün).

l. *d'io̯g / d'i̯əu / c h'o u dense, numerous (Kuots'ê); loan for x. adjust (Chuang).

m. *d'io̯g / d'i̯əu / c h'o u bind round, wrap round (Shī); pressed tightly together, dense, thick (Shī); *t'ōg / t'āu / t'a o envelop (Li).

n. *d'io̯g / d'i̯əu / c h'o u (night) chemise (Shī). Gl. 55.

- o. **tîôg* / *tieu* / *t'ia o* wither, fade, fall (Kuots'ê). — p—q. *id.* engrave, carve (inscr. 133). q. is Chou II (inscr. 133). — r. *id.* engrave (Chuang), carve (Tso); injure (Tso); loan for o. (Lunyü). — s. variant of the preceding (Sün). — t—u. *id.* eagle (Chuang); loan for r. engrave (Shu), for r. injure (Kuoyü).
 v. **d'îôg* / *d'ieu* / *t'ia o* cicada (Shī).
 x. **d'îôg* / *d'ieu* / *t'ia o* to tune (Lī); adjust (Shī); blend (Lū); stir, move (Chuang); loan for **tîôg* / *t'ia u* / *ch o u* morning (Shī, really for 1075 above). Gl. 35.
 y. **tôg* / *tâu*: / *ta o* read blessings over animals about to be sacrificed (Chouli). Gl. 473.
 z. **t'îôk* / *t'iek* / *t'i* vast, high (Sün).]

1084 a—e. **tîôg* / *t'ia u* / *ch o u* boat (Shī); loan for 1083 a. 'Chou' (Shī) and 'to encircle, engirdle' (Shī). Gl. 630. b. is Yin bone (A 7: 24,2), c. is Yin bone (A 2: 26,2), d. is Chou III/IV (inscr. 327), e. is Chou (inscr. 367). The graph is a drawing. — f. **tîôg* / *t'ia u* / *ch o u* cheat, impose on (Shī). — g. *id.* carriage pole (Shī).

1085 a—c. **d'îôg* / *t'ia u*: / *sh o u* receive (Shī); (receiving:) compliant, tranquil (Shī). Gl. 346. b. is Yin bone (A 1: 20,7), c. is Chou I (inscr. 58). The graph shows two hands, handling some boat-shaped object (a shuttle?). 𠂔 **tîôg* 'boat' is at the same time phonetic.

d. **d'îôg* / *t'ia u*: / *sh o u* give (Shī), hand over (Tso).

e. **d'îôg* / *t'ia u*: / *sh o u* silk band or ribbon (for tying seal at waist etc.) (Lī).

1086 a—c. **tîôg* / *t'ia u* / *ch o u* islet in stream (Shī ap. Shuowen); province (Shu); district (Chouli); congregation (Kuoyü). b. is Yin bone (O 262), c. is Chou I (inscr. 63). The graph is a drawing. — d. *id.* islet (Shī).

e. **d'îôg* / *t'ia u* / *ch o u* to pledge with wine a second time (Shī); encourage to drink (Yili); to recompense with gifts (Tso).

1087 a—d. **tîôg* / *t'ia u*: / *ch o u* broom (Lī). b. is Yin bone (A 1: 30,5), c. is Yin bone (A 1: 25,3), d. is pre-Han (inscr. 437) — in the inscriptions always used in the sense of either *kuei* 570 a. 'return' or *fu* 1001 a. 'wife'. The graph is a drawing. — e. *id.* broom (Kuoyü).

f. **sôg* / *sâu*:, *sâu* / *sa o* to brush, sweep (Shī). — g. variant of the preceding (Lī).

1088 a—b. **t'îôg* / *t'ia u*: / *ch o u* strong smell (Shī); foul (Shu). b. is Yin bone (A 5: 47,4). The graph has 'dog' and 𠂔, said to be a drawing of a 'nose'. Cf. 521 c. and 1237 m.

c. **χîôg* / *χia u*: / *hi u* to smell, inhale (Lunyü).

d. **k'îôg* / *k'ia u*: / *k'i u* parched grain, dry provisions (Shu).

1089 a—b. **t'îôg* / *t'ia u*: / *ch o u* ugly (Shī); evil, ominous (Shī); to hate (Tso); be ashamed (Chuang); loan for *id.* multitude (Shī); category, class (Lī); of same kind (Meng); anus (Lī). Gl. 438, 918. b. is Yin bone (C 4: 9). The graph has 'devil' and 'wine vessel'.

1090 a—c. **d'îôg* / *d'ia u* / *ch o u* Shuowen says: ploughed field, thus taking it to be the primary form of l. below (no text). c. is Yin bone (A 1: 8,5, sense of s. below). The graph may be a drawing of a ploughed field. — d—e. *id.* who (Yi, Cheng Hūan's version ap. Shīwen). e. is Chou I (inscr. 86, possibly sense of u. below). — f. variant of the preceding (Shuowen).

g—j. **d'îôg* / *t'ia u*: / *sh o u* longevity, high age (Shī). h. is Chou I (inscr. 58), i. is Chou I (inscr. 79), j. is Chou II (inscr. 140). Thus a., d. or f. may be phonetic, the radical being 老 'old'.

1084	舟	日	夕	夕	𠂔	𠂔	𠂔	1085	受	𠂔	𠂔	授	授	1086	州
	a	b	c	d	e	f	g		a	b	c	d	e		a
𠂔	𠂔	洲	酬	1087	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	1088	臭	𠂔	𠂔
b	c	d	e		a	b	c	d	e	f	g		a	b	c
糗	1089	醜	醜	1090	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
d		a	b		a	b	c	d	e	f	g	h	i	j	k
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
l	m	n	o	p	q	r	s	t	u	v	x	y	z	a'	b'
𠂔	𠂔	1091	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
c'	d'		a	b	c	d	e								

k. **d'îôg* / *d'îzu* / *ch'o u* equal, companion (Kueikutsi). — l. *id.* ploughed field (Tso); territory (Shu); hemp field (Kuoyü); loan for *id.* who (Shu) (same as d. above); in the past, yesterday (Tso); class, category (Shu); (of same category:) mate, companion (Shu). Gl. 1230, 1281. — m. *id.* arrows thrown into the mouth of a bottle (ancient game) (Li); counting stick, tally (Yili). — n. *id.* *ch'o u* - *ch'u* advance and draw back, hesitate (Chuang). Gl. 116.

o. **d'îôg* / *îzu* / *ch'o u* pledge with wine a second time (Shi); to requite (Shu) (same as 1086 e.). Gl. 525. — p. *id.* reject (Shi). Gl. 227.

q. **îôg* / *îzu* / *ch'o u* boast, to bluff, impose on (Shu).

r. **îôg* / *tâu* / *t'a o* to beat, pound (Li); loan for *id.* and **d'îôg* / *d'îzu* - *ch'o u* pain in the intestines (Shi) Gl. 593.

s. **îôg* / *tâu* / *t'a o* pray (Shi).

t. **d'ôg* / *d'âu* / *t'a o* block of wood, block-head, stupid one (Tso).

u—v. **d'ôg* / *d'âu* / *t'a o* to cover (Li); overshadow (Tso); **d'îôg* / *d'îzu* / *ch'o u* covering (Sün); protection for wheel axle (Chouli). v. is Chou II (inscr. 159, rad. 178 inst. of 50).

x—y. **d'ôg* / *d'âu* / *t'a o* and **d'îôg* / *d'âu* / *t'a o* to cover (Tso, in Kia K'uei's version). y. is Chou III (inscr. 232, name). — z. *id.* (both readings) staff with plumes (Shi).

a'—d'. **îiug* / *t'îu* - *ch'u* to cast (Tso). b'. is Chou I/II (inscr. 209), c'. is Chou III (inscr. 225), d'. is Chou II/III (inscr. 243). The graph varies considerably, having sometimes two hands arranging a cover, sometimes a 'vessel'; there are also forms (not quoted here) in which the phonetic is missing.

1091 a—b. **d'îôg* / *îzu* / *ch'o u* pay back, reply (give words for words) (Shi); respond (Tso); opponent, enemy (Shi); loan for 1083 l. (Shu). Gl. 954, 1509, 1745. b. is Chou II (inscr. 143, name). The graph has two 'birds' and 'speak'.

c—d. **î'îôg* / *t'îzu* / *ch'o u* sound of an ox breathing (Shuowen, no text); loan for *id.* protrude (Lü).

e. **d'îôg* / *îzu* - *sh'o u* sell (Shi). Phonetic abbreviated.

1092	秋	楸	萩	驚	啾	湫	摯	贅	愁	愀	1093	就	蹴	楚	1094
	a	b	c	d	e	f	g	h	i	j		a	b	c	
囚	𠂔	𠂔	1095	秀	𦏧	琇	莠	誘	1096	酉	𠂔	𠂔	酉	酉	酉
	a	b	c	a	b	c	d	e		a	b	c	d	e	f
曲	廌	栖	栖	酒	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧
	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u
𦏧	𦏧	𦏧	𦏧	1097	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧	𦏧
	x	y	z	a'	a	b	c	d	e	f	g	h	i	j	k
𦏧	𦏧	𦏧	1098	𦏧	1099	𦏧	𦏧	𦏧							
	l	m	n	a	a	b	c								

1092 a. *ts'ióg / ts'íu / ts'iu autumn (Shī); crop (Shu); loan for *id.* to dance, to posture (said of a bird) (Sūn). The Seal has 'grain' and 'fire'. — b. *id.* Catalpa (Ch'uts'i). — c. *id.* Catalpa (Tso); Shuowen says: Artemisia, but there are no early text examples of this. — d. *id.* stork, marabou (Shī).

e. *ts'ióg / ts'íu / ts'iu hum, resound (Ch'uts'i).

f. *ts'ióg / ts'íu / ts'iu and *ts'ióg / ts'ieu: / ts'iao low (Tso); cramped, congested (Tso).

g. *dz'ióg / dz'íu / ts'iu collect, bring together (Shī ap. Shuowen). Gl. 395.

h. *ts'ióg / ts'íu- / ch'ou brickwork of a well (Yi).

i. *dz'ióg / dz'íu / ch'ou u grieved (Ch'uts'i).

j. *ts'ióg / ts'íu: / ts'iao and *dz'ióg / dz'íu: / ts'iu to change colour (of face) (Li).

1093 a. *dz'ióg / dz'íu- / ts'iu go to, come to (Shī); advance, proceed (Shī); accomplish, finish (Shī); accommodate, adapt (Shu); attain, be able to (Tso); (coming to:) as to (Tso); loan for *id.* a set, a bundle (of ribbons) (Li). Gl. 576, 1286.

b—c. *ts'iók / ts'íuk / ts'u and *ts'iók / ts'íuk / ts'u trample, kick (Meng); loan for *ts'iók / ts'íuk / ts'u and dz'iók / dz'íuk / ts'u anxiously, respectfully (Li).

1094 a—b. *dz'ióg / dz'íu / ts'iu prisoner (Shī); confine (Tso); case of arrest (Shu). b. is Yin bone (A 4: 24, 1). The graph shows a man in an enclosure. — c. *id.* swim (Lie).

1095 a—b. *s'ióg / s'íu- / ts'iu to flower and set ears (grain) (Shī); flower, come into flower (Lunyü); flourishing, beautiful (Tso). Gl. 371. b. is Chou III/IV (inscr. 325). The graph has 'grain' and another element which may originally have depicted the root of the plant (?).

c. *s'ióg / s'íu- / ts'iu and *z'ióg / z'íu: / y'u a kind of precious stone (Shī).

d. *z'ióg / z'íu: / y'u weeds (Shī); useless, injurious (Shī). — e. *id.* lead, influence (Lunyü); encourage (Shu); entice, seduce (Shī).

1096 a—g. *z'ióg / z'íu: / y'u cyclical character (Tso). b. is Yin bone (E 146: 3), c. is Yin bone (E 118: 4), d. is Yin bone (A 6: 5, 3), e. is Yin (inscr. 26), f. is Chou I (inscr. 65, sense of k. below), g. is Chou I (inscr. 67). The graph is evidently a drawing of a wine vessel.

- h. **ziôg* / *iəu*, *iəu* / y u rot, decay (Li).
 i—j. **ziôg* / *iəu*, *iəu* / y u to store firewood (Shī).
 k. **tsiôg* / *tsiəu* / t s i u spirits, wine (Shī).
 l—m. **dz'îôg* / *dz'iəu* / t s' i u wine-master (Li); loan for *id.* to achieve, to end (Shī).
 m. is Yin bone (F 9: 2, sense here uncertain). — n. *id.* tree-grub (Shī).
 o. **dz'îôg* / *dz'iəu* / t s' i u and **tsiôg* / *tsiəu* / t s i u collect, bring together (Shī); to press (Ch'uts'ī); t s' i u j e n herald (Shu ap. Tso). Gl. 395.
 p. **ts'îôg* / *ts'iəu* / t s' i u crupper (Chouli). — q. *id.* some kind of small mudfish (Chuang); loan for z. (Chuang, current version).
 r—s. **ziôg* / *iəu* / y u a kind of monkey (Shītsī); suspicious, hesitating, deliberate (Li); loan for *id.* equal to, similar (Shī); plan, scheme (Shī); counsel (Shī); go along (Shī); still, yet (Shī); laugh (Chuang); loan for 𠩺 (Meng), Gl. 277, 496, 577, 658, 1112, 1143. s. is Chou IV (inscr. 290, name). — t—x. *id.* plan, scheme (Shī); to discourse, inform (Shu); still (Shu). Gl. 1585. u. is Yin bone (A 7: 12, 1), v. is Chou II (inscr. 139), x. is Chou II (inscr. 180). — y. *id.* light car (Shī); light (Shī).
 z. **tsiôk* / *tsiuk* / t s u and **ts'îôk* / *ts'iuk* / t s' u to press (Chuang, one version ap. Shīwen).
 a'. **ziôg* / *iəu* / y u a stinking water plant (Tso).
- 1097 a—c. **sug* / *səu* / s o u old man (Meng); loan for f. (Shī). Gl. 878. c. is Yin bone (A 4: 28, 7; probably sense of d.).
 d. **siôg* / *siəu* / s o u search (Chuang); numerous (Shī); **sug* / *səu* / s o u to move (Chuang). Gl. 1154.
 e. **siôg* / *siəu* / s o u conceal (Lunyü); s o u - j e n title of an official (in charge of the royal horses) (Chouli).
 f. **siôg* / *siəu* / s o u moisten, wash, soak (Li).
 g. **siôg* / *siəu* / s o u urinate (Kuoyü). — h. *id.* seasonal hunt (Li).
 i. **siôg* / *siəu* / s o u lean, meagre (Hiaoking).
 j. **siôg* / *siəu* / s o u white wine (Yili).
 k. **sôg* / *səu* / s a o elder brother's wife (Li).
 l. **siôg* / *sieu* / s i a o small talk (Li).
 m. **sug* / *səu* / s o u old man (Tso), cf. a. above. — n. *id.* blind, without pupils (Shi).
- 1098 a. **siôg* / *siəu* / s o u Rubia (only Han time text ex.); loan for *id.* hunting assembly in springtime (Tso); inspect (Tso); search for something hidden (Tso). The Seal has Rs. 140 and 194: »devil's plant».
- 1099 a—b. **siôg* / *siəu* / s h o u keep, guard (Shī); **siôg* / *siəu* / s h o u territory in somebody's guard, fief (Shu). b. is Chou II (inscr. 161). The graph has 'roof' (house) and 'hand' (in the 'thumb' variation).
 c. **siôg* / *siəu* / s h o u to hunt (Shī); great winter hunt (Shī); inspection tour (Meng).
- 1100 a—f. **siôg* / *siəu* / s h o u animal (Shī). b. is Yin bone (A 6: 49, 7), c. is Yin (inscr. 28), d. is Chou I (inscr. 65), e. is Chou I (inscr. 67), f. is Chou I (inscr. 102). The graph has 'dog' and 'cicada' (see 147 above).
- 1101 a—b. **siôg* / *siəu* / s h o u hand (Shī). b. is Chou I (inscr. 86). The graph is a drawing.
- 1102 a—c. **siôg* / *siəu* / s h o u head (Shī); foremost (Shī); to display (Li); **siôg* / *siəu* / s h o u turn the head towards (Li). b. is Chou I (inscr. 58), c. is Chou II (inscr. 170). The graph is a drawing of the head of a horned animal.

1100	獸	𪛗	𪛘	𪛙	𪛚	𪛛	1101	手	𪛜	1102	首	𪛝	𪛞	1103	收
	a	b	c	d	e	f		a	b		a	b	c		a
1104	流	𪛟	𪛠	1105	柔	揉	蹂	蹂	𪛡	𪛢	1106	彪	𪛣	1107	
	a	b	c		a	b	c	d	e	f	g		a	b	
𪛤	𪛥	𪛦	𪛧	𪛨	𪛩	1108	阜	𪛪	𪛫	1109	矛	𪛬	茅	𪛭	𪛮
	a	b	c	d	e	f		a	b	c		a	b	c	d
𪛯	𪛰	𪛱	𪛲	𪛳	𪛴	𪛵	𪛶	𪛷	𪛸	𪛹	𪛺	𪛻	𪛼	𪛽	𪛾
	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t

1103 a. **śiōg* / *śiəu* / *shou* catch (Shī), take (Yi), collect, receive (Shī); apprehend (Shī); take and remove (Shu); settle up, retire (Shu); harvest (Li); (‘receiver’) the hack of a carriage (Shī); a kind of cap (Yili). Gl. 1886, 2008.

1104 a—b. **liōg* / *liəu* / *liu* to flow (Shī); to float (Tso); drift away (Shī); nomad (Shu); in all directions (Yi); banish (Shu); descend (Shī); dissolute (Li); loan for *id.* catch (Shī); *liu-li* a kind of bird (Shī). Gl. 3, 107. b. is Chou III/IV (inscr. 327). — c. *id.* pendants of a banner (Shī); pendants of a cap (Li).

1105 a. **niōg* / *niəu* / *jou* flexible (Shī); soft, mild, gentle (Shī). Gl. 917. The graph has ‘lance’ and ‘tree, wood’.

b. **niōg* / *niəu*, *niəu-* / *jou* to make pliable, subdue, tranquillize (Shī).

c. **niōg* / *niəu* / *jou* fertile field (Kuoyü).

d. **niōg* / *niəu*, *niəu-*, *niəu-* / *jou* tread, trample (Shī). Gl. 877.

e. **niōg* / *niəu*, *niəu-* / *jou* fellow of a wheel (Chouli).

f. **niōg* / *niəu-* / *niu* mixed (Yili).

g. **nōg* / *nau* / *nao* monkey (Shī).

1106 a. **piōg* / *piəu* / *piao* (Mand. *piao* in this and next is irregular) a N. Pr. (Ch’unts’iu). The Seal has ‘tiger’ and ‘strokes’.

b. **b’iōg* / *b’iəu* / *piao* and **b’iōg* / *b’iəu* / *piao* to flow (Shī). Gl. 740.

1107 a—c. **piōg* / *piəu* / *fou* earthenware (Shī); earthenware vessel (Yi). b. is Yin bone (O 939), c. is pre-Han (inscr. 434, sense of 寶). The graph is some kind of drawing (a kiln?).

d—f. **b’iōg* / *b’iäu* / *p’iao* big pouch (inscr. 324). e. is Chou II (inscr. 180, sense here uncertain), f. is Chou III/IV (inscr. 324).

1108 a—c. **b’iōg* / *b’iəu* / *fou* big mound, earthen hill (Shī); big and fat (Shī); abundant (Shī). b. is Yin bone (D 3), c. is extracted from the archaic graph for 降 (Chou I, inscr. 72). The graph represents stairs or steps leading down from a height.

1109 a—b. **miōg* / *miəu* / *mao* and **mug* / *məu* / *mao* (Pek. *mao* is irregular, we should expect a *mo* u) a kind of lance (Shī). b. is Yin bone (P 23). The graph is a drawing.

- c. **môg / mau / m a o* certain kinds of grass (*Imperata* etc.) (Shī).
 d—e. **môg / mǎu / m a o* Shuowen says: winter peach tree (no text). e. is Chou II/III (inscr. 242, name).
 f—g. **mug / mǎu- / m o u* make efforts (Shu); loan for 1114 j. to barter, exchange (Shu). Gl. 1282, 1316. g. is Chou I (inscr. 54, name).
 h—i. **mīug / mīu-, mīu- / w u* maltreat (inscr. 180). i. is Chou II (inscr. 180).
 j. **mīug / mīu- / w u* apply oneself to, intent on (Tso); occupation, task (Yi); loan for h. (Shī, Shu). Gl. 413, 2015. — k. *id.* w u - n ü name of a constellation (Li). — l. *id.* run quickly hither and thither (Mu t'ien tsī chuan); hastily (Chuang).
 m—n. **mīôg / mīǎu / m o u* insect which eats the root of grain (Shī). — o. *id.* helmet (Kuots'è). — p. *id.* long tufts of hair, worn uncut (on each side of the head) by children or youths (Shī ap. Shuowen).
 q. **mǔg / mǎu- / m o u* and **mǔk / mǎk / m o* troubled eye-sight (Chuang); deluded (Ch'uts'i); avert the eyes (Sün).
 r. **muk / muk / m u* ornamental leather band round pole of carriage (Shī). — s. *id.* goose, duck (Tso).
 t. **mīug / mīu- / w u* fog, mist (Shu). Gl. 1551.

1110 a. **mīôg / mīǎu / m o u* Shuowen says: to bellow (no text); loan for *id.* to encroach upon (Kuots'è); double (Ch'uts'i); a kind of clay vessel (Li); loan for c. (Sün), for d. (Shī). — b. *id.* avid (Sün). — c. *id.* pupil of the eye (Meng). — d. *id.* barley (Meng).
 e. **mīôg / mīǎu / m o u* and **mug / mǎu / m o u* alike, uniform (Chouli).

1111 a—b. **tsôg / tsau- / c h a o* claw (Shī); cut the nails (Li). b. is extracted from the archaic graph for 爰 (Chou II, inscr. 157). The graph is a drawing. In compound characters the element mostly means 'hand'.
 c. **tsôg / tsau-, tsau- / c h a o* grasp (Chuang).

1112 a—c. **tsôg / tsau- / c h a o* Shuowen says: claw, nail, thus taking it to be a variant of 111 a. above (no text). b. is Yin bone (A 2: 19,3 name), c. is Chou (inscr. 369, name). The graph is a drawing.

- d. **tsôg / tsǎu- / t s a o* flea (Chuang); loan for *id.* early, in the morning (Shī); end of a wheel-spoke (Chouli); loan for a. (Li).
 e. **sôg / sǎu-, sǎu- / s a o* and **ts'ôg / ts'ǎu- / t s' a o* anxious (Shī).
 f. **sôg / sǎu / s a o* scratch (Shī); loan for d. flea (Yili). — g. *id.* move, disturb, set in motion (Shī); grief (Ch'uts'i); hastily (Li).
 h. **sīôg / sīǎu- / s i u* wash (Li).
 i. **ts'iók / ts'iek / t s'i* night-watchman's drum (Chouli).

1113 a. **pôg / pau / p a o* wrap, bundle (Shu); contain (Tso); loan for c. (Shu); for e. (Yi). The graph was possibly the primary form of b. below, and may have been a drawing of a foetus in the womb.

- b. **pôg / pau / p a o* and **p'ôg / p'au / p' a o* womb (Chuang); loan for e. (Li).
 c. **pôg / pau / p a o* reed mat for wrapping (Li); shrubbery, bushy (Shī); dense, massive (Shī); luxuriant (Shī); **b'ïog / b'ǎu- / p i a o* reed (Li). Gl. 365.
 d. **pôg / pau- / p a o* satiate (Shī).
 e. **b'ôg / b'au / p' a o* kitchen, butchering-room (Shī). — f. *id.* gourd (Shī). — g. *id.* bake, roast (Shī); loan for *id.* shout (Shī). Gl. 938.
 h. **b'ôg / b'au- / p a o* salted and dried fish (Chouli); loan for m. (Chouli).
 i. **b'ôg / b'au / p' a o* long robe (Shī); **b'ôg / b'au- / p a o* lapel of coat (Kungyang).
 j. **b'ôg / b'au- / p a o* carry in the arms (Shī).

1110	牟	恠	眸	彝	侔	1111	爪	𠂔	抓	1112	叉	义	又	蚤	怪
	a	b	c	d	e		a	b	c		a	b	c	d	e
	搔	騷	搔	螯		1113	包	胞	苞	飽	庖	匏	炮	鮑	袍
	f	g	h	i			a	b	c	d	e	f	g	h	i
	𧈧	鞞	電		1114	卯	𠂔	𠂔	𠂔	𠂔	茆	昂	𧈧	窳	貿
	l	m	n			a	b	c	d	e	f	g	h	i	j
	柳	𠂔	𠂔	留	畱	𠂔	聊	聊	聊	溜	畱	雷	騶	劉	𠂔
	m	n	o	p	q	r	s	t	u	v	x	y	z	a'	b'
														c'	

- k. **b'îôg / b'îəu / f o u* drumstick (Tso). — l. *id.* a kind of bird-net (Shī ap. Shuowen).
 m. **p'ôk / p'âk / p'o* and *b'ôg / b'au:*, *b'au-* / *p a o* and **b'ôg / b'au / p'a o* to work leather (Chouli ap. Shuowen).
 n. **b'ôk / b'âk / p a o* hail (Tso).

- 1114 a—e. **mlôg / mau:* / *m a o* cyclical character (Shī). b. is Yin bone (A 3: 4,1), c. is Yin (inscr. 25), d. is Chou I (inscr. 56), e. is Chou I (inscr. 90).
 f. **mlôg / mau:* / *m a o* and **lîôg / lîəu:* / *li u* Brasenia (Shī).
 g—h. **mlôg / mau:* / *m a o* Pleiades (Shī). h. is Chou (inscr. 375, name).
 i. **p'lôg / p'au-* / *p'a o* and **klôg / kau-* / *k i a o* cave, cellar (Chouli).
 j—k. **mlug / məu-* / *m a o* (Pek. *m a o* is irregular, we should expect a *m o u*) to barter (Shī); loan for **mlîôg / mîəu-* / *m o u* bad eye-sight (Lî). k. is Chou (inscr. 345, name).

In the following words the archaic graph (b—e.) has been transfigured into two alternative variants. Shuowen takes the second one (see m. and q.) to be a variant of 酉 (**zîôg / îəu / y u*) but this is disproved by the archaic forms which show quite clearly that the phonetic in l. is not *y u* but *m a o*. Observe also the interesting double readings in f. above.

- l—o. **lîôg / lîəu:* / *li u* willow (Shī). n. is Chou II (inscr. 147), o. is Chou III/IV (inscr. 324).
 p—r. **lîôg / lîəu / li u* detain (Meng); remain, tarry (Shī); a long time (Lî). r. is Chou III/IV (inscr. 321, name). Gl. 1046. — s—t. *id.* bay horse with black mane (Shī).
 u. **liôg / lieu / lia o* ringing sound in the ear (only Han-time text ex.); loan for *id.* support, rely on (Kuots'ê); for a while, a little (Shī); an auxiliary word (Shī); *t s i a o*—*lia o* pepper plants (Shī). Gl. 295.
 v. **lîôg / lîəu-* / *li u* to gush forth (Kuan); loan for *y.* (Tso).
 x. **lîôg / lîəu:* / *li u* trap for catching fish (Shī); loan for *y.* (Shī). Gl. 746.
 y. **lîôg / lîəu-* / *li u* place in centrum of atrium where the dripping of rain was let down (Chouli); roof-spout (Lî); eaves (Tso). — z. variant of s. above (Lie).
 a'. **lîôg / lîəu / li u* kill (Shī); battle-axe (Shu); mutilate, destroy (Shī). Gl. 964.
 b'. **lîôg / lîəu:* / *li u* fine, stately (Shī).
 c'. **lîôg / lîəu, lîəu:* / *li u* deep and clear (sc. water) (Shī); sharp (sc. wind) (Ch'uts'i). Gl. 245.

1115	么	幺	幽	幼	幼	幼	幼	幼	幼	1116	鳥	鳥	鳥	1117
	a	b	c	d	e	f	g	h	i	j	a	b	c	
	雀	鶴	摧	確	1118	虐	虐	虐	虐	1119	龠	龠	龠	龠
	a	b	c	d		a	b	c	d		a	b	c	d
	倫	顙	1120	勺	杓	杓	杓	杓	杓	杓	的	的	的	的
	g	h		a	b	c	d	e	f	g	h	i	j	k
	藥	1121	爵	爵	爵	爵	爵	爵	爵	爵	雀	雀	雀	雀
	n		a	b	c	d	e	f	g	h		a	b	

1115 a. *iōg / ieu / y a o small (only Han-time text examples). The graph, as seen in d, e. below, may be a drawing of a silk thread, cf. 絲.

b. *iōg / ieu / y u and iōg / ieu / y u Shuowen says: small (no text).

c—e. *iōg / ieu / y u dark (Shī); solitary, secluded (Yi); to confine (Tso); obscure, difficult to understand (Yi). d. is Yin bone (O 549), e. is Chou II (inscr. 144).

f. *iōg / ieu / y u young (Meng).

g. *iōg / ieu / y u cry of deer (Shī).

h. *iōg / ieu / y u black (Li).

i. *iōg / ieu / y a o y a o - t i a o beautiful; (Shī); deep, obscure, mysterious (Chuang). Gl. 1.

j. *ōg / au / y a o cavity, depression in a surface (Chuang).

1116 a. *tiōg / tieu / n i a o bird (Shī). The Mand. n i a o is irregular, quite a riddle; we should expect a t i a o. The Sino-Japanese form is t e - u (c h ō). The graph was a drawing, see 827 b. above.

b. *tiōg / tieu / tieu / t i a o mistletoe (Shī).

c. *tōg / tâu / t a o island (Shu).

1117 a. *g'ok / yuok / h u high-reaching, high (Yi ap. Shuowen).

b. *g'ak / yāk / h o crane (Shī); glistening white (Meng).

c. *kōk / kāk / k ü e to raise, to quote (Chuang).

d. *k'ōk / k'āk / k'ü e solid, firm (Yi).

1118 a—b. *ngiok / ngiak / n ü e, y ü e cruel, oppress, maltreat (Shī); calamity (Shu).

b. is Chou II (inscr. 184). The graph has 'tiger' with the claw especially indicated. —

c. id. ague (Li).

d. *xiok / xiak / h ü e to ridicule, to jest (Shī).

1119 a—b. *diok / iak / y ü e Shuowen says: flute, thus taking it to be the primary form of c. below (no text). b. is Chou I (inscr. 74, sense of g. below). The graph is a drawing of the pipes of a Pan flute tied together, and two (mouths =) openings (the top element unexplained). — c. id. flute (Shī); key (Li); tube (Shu). Gl. 1574. — d—e. id. moisten, soak (Yili); to drain off, clear the course of (a river) (Meng); purify (sc. the heart) (Chuang). — f. id. to shine (Lü); melt, disperse (Chuang). — g. id. summer sacrifice (Shī).

h. *diug / iu- / y ü cry out, call (Shu). Gl. 1409.

- 1120 a. **d̥iok / ʒiak / sh a o* a ladle, cup (Chouli); *sh a o - y ü e* peony (Shī); **t̥iok / ts̥iak / ch o* to ladle, serve wine (Li); loan for *id.* name of a piece of music (Li). The original graph was probably a drawing.
- b. **d̥iok / ʒiak / sh a o* a ladle (Li); loan for h. (Chuang).
- c. **d̥iok / ʒiak / sh a o* and **t̥iok / ts̥iak / ch o* and **d̥iok / ʒak / y ü e* ladle (Chuang); to ladle out, pour out (Kuliang); to deliberate (Chouli).
- d. **t̥iok / ts̥iak / ch o* pour out (wine) in a cup (Shī); draw water (Shī); to deliberate, consult (Tso); loan for a. (Ch'uts'i).
- e. **t̥iok / ts̥iak / ch o* and **d̥iok / ʒiak / sh a o* a marriage go-between (Meng).
- f. **t̥iok / ts̥iak / ch o* burn (Shu); brilliant (Shī); illuminate (Shu); brightly, clearly (Shu). Gl. 24.
- g. **d̥iok / ʒak / y ü e* name of a sacrifice (Li).
- h. **tiok / tiek / ti* bright, brilliant (Li); mark in a target (Shī). — i. variant of the preceding (Yi ap. Shuowen). — j. *id.* reins (Li).
- k. **tiog / tieu- / tia o* to angle (Shī). — l. variant of the preceding (Chuang, one version ap. Shīwen).
- m. **iok / ʒak / y ü e* bind (Shī); cord (Tso); restrain, restrict (Lunyü); abbreviate (Li); lump together (Li); condensed, essential (Meng); straitened (Lunyü); compliant (Kuoyü); **iok / ʒak / y ü e* and **iog / iäu- / ya o* bond, contract, agreement (Tso).
- n. **iok / ʒak / y ü e* and **ök / ðk / w o* Iris leaves (Ch'uts'i).
- 1121 a—d. **tsiok / ts̥iak / ts ü e* sparrow, small bird (Meng); a kind of ritual vessel (with bird-shaped lid) (Shī); loan for *id.* nobility, dignity, rank (Shī). b. is Yin bone (B hia 7: 7), c. is Chou I (inscr. 102). The graph is a drawing of the vessel in question.
- e. **dz' iok / dz' iak / ts ü e* torch (Chuang).
- f. **tsök / ts̥k / ch o* wheat grown where there has earlier been rice (Ch'uts'i).
- g. **tsiog / ts̥iäu- / tsia o* varnish (Chouli). — h. *id.* to empty a cup (Li).
- 1122 a—b. **tsiok / ts̥iak / ts' ü e* (the Pek. aspirate is irregular) sparrow, small bird (Shī). b. is Yin bone (A 8: 11,3). The graph has 'small' and 'bird', or, possibly, a bird with a tuft on its head.
- 1123 a. **niok / n̥iok / jo* weak (Shu); consider weak, despise (Shu); young, tender (Tso). — b. *id.* rush used for making mats (Ch'uts'i).
- c. **niok / niek / ni* grieved (Shī, Han version ap. Shīwen). Gl. 35.
- d. **niok / niek / ni* sink (Shī); (sunk =) depraved (Li); **niog / nieu- / nia o* urine (Chuang).
- e. **niog / nieu- / nia o* slender, swaying in the wind (Ch'uts'i).
- 1124 a—b. **d' iok / d' iek / ti* pheasant (Shu); pheasant's feather (Shī); loan for 狄 (Kuoyü). b. is pre-Han (inscr. 439). The graph is a drawing of a bird with plume. — c. *id.* buy grain (Tso).
- d. **t' iok / t' iek / t' i* and **d' iok / d' iek / ti* tapering (Shī).
- e. **t' iok / t' iek / t' i* leap, jump (Shī).
- f. **t' iok / t' iek / t' i* and **d̥iok / ʒak / y ü e* leap, jump (Shī).
- g. **d' ök / d' ðk / ch o* pull out, select (Kuots'ê); take away, eliminate (Li).
- h. **d' ök / d' ðk / ch o* wash (Shī); moisten (Shī); sleek, glossy (Shī); brilliant, fine (Shī); **d' ög / d' au- / cha o* wash clothes (Li). Gl. 851.
- i. **d̥iog / iäu- / ya o* shine, brightness (Shī). — j. *id.* shine (Tso), gleam (Shī). Gl. 389. — k. *id.* shine (Tso).

1123	弱	弱	弱	弱	弱	1124	翟	翟	翟	翟	翟	翟	翟	翟	翟
	a	b	c	d	e		a	b	c	d	e	f	g	h	i
耀	耀	耀	耀	耀	耀	耀	1125	樂	樂	樂	樂	樂	樂	樂	樂
j	k	l	m	n	o	p		a	b	c	d	e	f	g	
耀	耀	耀	耀	耀	耀	耀	1126	卓	卓	卓	卓	卓	卓	卓	卓
h	i	j	k	l	m	n	o	p		a	b	c	d	e	f
卓	卓	卓	卓	卓	卓	卓	1127	駁	駁	駁	駁	駁	駁	駁	駁
g	h	i	j	k	l	m		a	b	c		a	b		

l. **t'ioŋ / t'ieu- / t'ia o* sell grain (Mo).

m. **d'ioŋ / d'ieu- / tia o* name of a plant (Chenopodium?) (Tso).

n—p. **d'ioŋ / d'ieu- / tia o* a kind of vessel (inscr. 304). o. is Chou III/IV (inscr. 304), p. is Chou III/IV (inscr. 305).

q. **d'ōŋ / d'au- / ch a o* oar (Ch'uts'i).

1125 a—c. **nglōk / ngāk / y ü e* music (Shī); **glāk / lāk / lo* and **nglōŋ / ngau- / y a o* joy, rejoice in (Shī); **glāk / lāk / lo* and **glōŋ / liäu- / lia o* to cure (properly with rad. 104) (Shī). Gl. 337. b. is Yin bone (A 5: 1,2), c. is Chou III (inscr. 217). The graph shows, on a ('tree'=) wooden stand some musical paraphernalia of uncertain interpretation (bells? silk threads = strings?).

d. **glāk / lāk / lo* and **gliok / liek / li* crush under wheels (Lü).

e—f. **glāk / lāk / lo* lying words (no text). f. is Chou (inscr. 349, name).

g—h. **glok / luok / lu* name of a river (Ch'uts'i). h. is Chou II (inscr. 167, sense of a.).

i. **gliok / liek / li* oak (Shī). — j. *id.* pebbles (Hokuan). — k. *id.* move (Ta Tai li).

l—m. **šliok / šiak / sh u o* and **gliok / liek / li* to move (inscr. 325). m. is Chou III/IV (inscr. 325).

n. **šliok / šiak / sh u o* to melt, fuse (Chouli); to shine (Lü). — o. *id.* to melt, fuse (Kuoyü); infuse (Meng); loan for *id.* beautiful, fine (Shī).

p. **gliok / iak / y ü e* medicinal plant (Chouli); medicine (Tso); to cure (Shī); *sh a o- y ü e* peony (Shī).

1126 a. **tōk / îāk / ch o* high (Lunyü); distant (Ch'uts'i); loan for f. below (Chuang). — b. *id.* great, splendid (Shī). Gl. 678.

c. **t'ōk / î'āk / ch'o* far, distant (Ch'uts'i). — d—e. variant of the preceding. e. is Chou I (inscr. 93, name). — f. *id.* to limp forward (Chuang ap. Shīwen).

g—h. **i'ioŋ / ts'iak / ch'o* indulgent, gentle (Shī); generous (Shu); at ease, unrestrained (Meng). Gl. 158. h. is Chou (inscr. 335).

i. **tōŋ / tau- / ch a o* basket for covering and thus catching fish (Shī). Gl. 443.

j—k. **nōŋ (dnōŋ?) / nau- / n a o* mud (Tso); loan for g. (Chuang). k. is Chou III/IV (inscr. 324).

l. **d'og / d'au- / t a o* sad, sorry (Shī); pity (Li); anxious (Kuoyü).

m. **d'ioŋ / d'ieu- / tia o* shake, move (Tso); arrange (Tso); **nōk (dnōk?) / nāk / n a o* arrange (Tso).

- 1127 a—b. *pōk / pāk / p o horse with mixed colours (e. g. brown and white) (Shī); mixed (Sün); li u - p o a kind of tree (Shī). Gl. 324, 391. b. is Yi bone (A 4: 47,3). The graph has 'horse' and crossing lines. — c. *id.* a kind of fabulous animal (Kuan); loan for *id.* a kind of tree (Shī). The character is often used as a variant of a. above.
- 1128 a. *dz'āk / dz'āk / t s o to bore (Yili); chisel out (Shī); dig (Meng); hole (Chouli); loan for *id.* commence (Kungyang); feelings, passions (Chuang); loan for *tsāk / tsāk / t s o fine, brilliant (Shī); for b. (Tso). Gl. 292.
- b. *tsāk / tsāk / t s o fine and pure rice (Ch'uts'ī).
- 1129 a—c. *kog / kâu / k a o high (Shī). b. is Yin bone (A 1: 33,3), c. is Chou I (inscr. 111). — The graph is a drawing of a high building.
- d—e. *kog / kâu: / k a o white, brilliant (Meng). — f. *id.* straw, dried stalk of grain (Tso). — g. *id.* dry straw (in mats) (Sün). — h. *id.* white silk, undyed silk (Shī).
- i. *kog / kâu, kâu- / k a o fat, ointment (Shī); grease (Li); moisten, enrich (Shī); region below the heart (Tso).
- j—k. *k'og / k'âu: / k'a o dried (tree etc.) (Li); kog / kâu: / k a o a medicinal herb (Sün); loan for 1041 d. 'beat' (Chuang).
- l. *k'og / k'âu- / k'a o give food as recompense to soldiers, remunerate (Tso).
- m. *g'og / yâu / h a o hair (Lao). — n. *id.* porcupine (only Han-time text ex.); long-haired or shaggy animals (Mu t'ien tsī chuan); hair (Li); brave, eminent (Meng).
- o—p. *g'og / yâu: / h a o place name (Shī). p. is Chou (inscr. 388).
- q—r. *xog / xâu / h a o Artemisia (Shī); exhale a perfume (Li); loan for *id.* to confuse (sc. the eyes) (Chuang); consume, reduce (Kuoyü). r. is Chou IV (inscr. 283).
- s. *k'ög / k'au, k'au- / k'i a o beat (Tso).
- t. *xog / xau- / h i a o shout (Chuang). Gl. 928.
- u. *xok / xuok / h u and *xāk / xāk / h a o blaze, flame (Yi), so also Mao on Ode 254 (but here rather loan for x. below *xög to clamour). Gl. 928.
- v. *xök / xāk / h o and *g'ok / yāk / h o rich white colours (of birds) (Shī).
- x. *xāk / xāk / h o and *xök / xāk / h o stern, severe (Yi); *xög / xau- / h i a o shrill sound (Chuang).
- y. *g'og / yâu / h a o moat (Mo). — z. *id.* shout (Chuang).
- a'. *k'og / k'âu: / k'a o dried fish (Chouli); dried food (Li).
- b'. *xög / xau / h i a o to sound (Chuang).
- c'. *xog / xâu- / h a o and *xök / xāk / h o to contract (Chouli, so the Cheng Chung comm.).
- 1130 a—b. *ngog / ngâu / a o saunter about, amuse oneself (Shī); tall (Shī); loan for d. clamour (Shī), for h. below (Sün). Gl. 926, 1134. b. is Chou II (inscr. 185, name). — c. variant of the preceding (saunter) (Chuang).
- d. *ngog / ngâu- / a o proud, arrogant (Shu).
- e—f. *ngog / ngâu / a o distressed cry (of birds) (Shī); to clamour (Shī, Lu version); vilify (Lü). Gl. 926. — g. *id.* beat (Kungyang). — h—i. *id.* fry (Chouli), roast (Li). i. is pre-Han (inscr. 418, name). — j. *id.* big dog (Shu). — k. *id.* crab's claw (Ta Tai li).
- l. *ngog / ngâu / a o and *ngög / ngau / y a o reckless talk, vilify (Lü); reckless (Chuang); vast (Chuang); *ngog / ngâu- / a o to jest (Sün).
- m—n. *ngog / ngâu / a o fine horse (Lü); loan for d. (Chuang). n. is Chou III/IV (inscr. 326). — o. *id.* turtle (Lie).
- 1131 a—b. *tog / tâu / t a o knife (Shī); small boat (Shī); loan for *tiog / tieu / t i a o flutter in the wind (Chuang) (then sometimes modified into 𠂔). b. is extracted from

1129	高	高	高	高	高	高	高	高	高	高	高	高	高	高	高	高
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
	高	高	高	高	高	高	高	高	高	高	高	高	高	高	高	高
	p	q	r	s	t	u	v	x	y	z	a'	b'	c'		a	b
	傲	傲	傲	傲	傲	傲	傲	傲	傲	傲	傲	傲	傲	傲	傲	傲
	c	d	e	f	g	h	i	j	k	l	m	n	o		a	b
	切	切	切	切	切	切	切	切	切	切	切	切	切	切	切	切
	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r
	召	召	召	召	召	召	召	召	召	召	召	召	召	召	召	召
	s	t	u	v	x	y	z	a'	b'	c'	d'	e'				

the Arch. graph for 刑 (Chou II, inscr. 147). The graph is a drawing. — c. *id.* grieved, sorry (Shī).

d. *t'og / t'au / t'a o covetous (Chuang); loan for c. (Shu). Gl. 1912.

e—h. *d'og / d'iau- / ch a o summon, call (Shī); incur (Shu); d'og / z'iau- / sh a o place name (Shī). f. is Yin bone (A 2: 22, 4), g. is Chou I (inscr. 65), h. is Chou II (inscr. 148). in f. and g. there are various additional elements of uncertain interpretation.

i. *t'og / t'iau / ch'a o and *t'og / t'iau / ch'a o grieved (Chuang).

j. *t'og / t'iau / ch'a o leap on to (Tso); leap over (Meng); disappointed (Chuang).

k. *d'og / iau / y a o small carriage (Kuoyü).

l. *t'og / t'iau / ch a o to beckon, summon (Shī); raise, signalize (Kuoyü); to hit the mark (in shooting) (Lü); loan for a'. below (Tso).

m. *t'og / t'iau / ch a o bright (Shī); illustrious (Shu); display, manifest (Tso); enlighten (Shu); *t'og / t'iau: / ch a o ch a o glorious (Shī); *d'og / z'iau / ch'a o shrined on the left in the ancestral temple (Shī) (for this reading see Li: Wang chī, Shīwen). Gl. 1102.

n. *t'og / t'iau- / ch a o to shine on (Kuoyü); brilliant, manifest, visible (Shī.) — o. *id.* shine, shine on, enlighten (Shī).

p. *t'og / t'iau: / ch a o pool, pond (Shī).

q. *t'og / t'iau- / ch a o tell (Shu); announce, inform (Li); instruct (Tso); appeal (Shu); loan for z. to assist, direct (Li).

r. *t'og / t'iau / ch a o big sickle (Kuan).

s. *t'og / t'iau, t'iau: / ch'a o unbent bow (Shī).

t—y. *d'og / z'iau- / sh a o Shuowen says: high (only Han time texts). In the inscriptions it stands for m. above as name of the 4th Chou king. u. is Chou I (inscr. 58), v. is Chou I (inscr. 63), x. is Chou I (inscr. 107), y. is Chou II (inscr. 164).

z. *d'og / z'iau: / sh a o continue (Shī); transmit (Shu); to direct, assist (in a ceremony) (Li); loan for *id.* beautiful (Shī); for s. to relax, tarry (Shī). Gl. 347, 1048.

a'. *d'og / z'iau / sh a o name of certain pieces of music (Shu). — b. variant of the preceding (Chouli).

c'. *tiog / tieu / tia o sable (Tso, only as N. Pr.).

d'. *d'ioŋ / d'ieu / t'ia o a kind of pea (Shī); Bignonia (Shī); *tiog / tieu / tia o reed (Sün).

e'. *d'og / d'áu / t'a o small drum (Li).

1132 a—b. *tog / tâu- / ta o arrive (Shī); loan for c. (Chuang). b. is Chou II (inscr. 132). The graph has chī 'arrive' and either jen 'man' or ta o 'knife' (the latter then phonetic).

c. *tog / tâu-; tâu- / ta o turn over, invert (Shī); contrary (Hanfei).

d. *tog / tâu- / ta o and *tōk / îdk / ch o highgrown, high (Shī, Han version). Gl. 678.

1133 a. *d'og / d'áu- / ta o thief, robber, scoundrel (Shī); steal (Tso).

1134 a—b. *sog / sâu- / sa o Shuowen says: a crowd of birds chirping (no text). b. is Chou (inscr. 363, name). The graph has 'tree' and 'mouth' tripled. — c. id. shout (Tso).

d. *sog / sâu-; sâu- / sa o dry (Yi).

e. *sog / sâu / sa o fat of swine or dog (Li). — f. id. putrid smell (Yentsī).

g. *tsog / tsâu- / ts a o wash (Li). — h. id. jade pendants of a cap (Li). — i. id. bleach (sc. silk) (Li).

j. *tsog / tsâu- / ts a o deviate (Chouli). — k. id. move swiftly (Li); hurried, rash (Lunyü); fierce (Tso).

l. *ts'og / ts'âu- / ts'a o grieved (Shī). Gl. 348.

m. *ts'og / ts'âu- / ts'a o grasp (Li); to handle (Tso); *ts'og / ts'âu- / ts'a o (what is held on to:) principles (Meng).

n. *tsog / tsâu- / ts a o a kind of water plant (Shī); loan for id. cord as ornament on ceremonial cap (Li); cushion on which jade was presented (Li).

1135 a. *log / lâu / la o toil (Shī); merit (Tso); *log / lâu- / la o (acknowledge somebody's toil:) to recompense (Shī). Gl. 284.

b. *liog / lieu / lia o fat round the intestines (Shī).

1136 a. *b'og / b'âu- / pa o violent, oppressive (Shī); to overpower by sheer force (without weapons) (Shī); quickly, suddenly (Li); *b'uk / b'uk / pu expose to the sun, to dry (Meng); exhibit (Meng). — b. variant of the preceding (Kuots'ê).

c. *b'og / b'âu- / pa o sudden rain (Shī ap. Shuowen).

d. *pok / puok / pu and *pdk / pdk / po embroidered collar of coat (Shī).

e. *pōk / pdk / po angry sound (or: bang!) (Chuang).

1137 a—b. *mog / mâu / ma o hair (Shī); fur, feathers (Li); vegetation (Tso). b. is Chou I (inscr. 95, name). The graph is a drawing. — c—d. id. pennon of ox-tails (Shī); loan for id. backward-sloping (sc. hill) (Shī). loan for h. (Meng); d. is Chou II (inscr. 192, name). — e. id. long tufts of hair, worn uncut (one on each side of the head) by children or youths (Shī); long hair, mane (Li); loan for id. fine, eminent (Shī). Gl. 128, 679. — f. id. ox-tail (Chouli); character also applied to a word li, see gr. 979 i. above.

g. *mog / mâu / ma o vegetable plants (esp. used in soup) (Yili); *mog / mâu- / ma o to treat as a vegetable, i. e. cull and cook (Shī). Gl. 5.

h. *mog / mâu- / ma o very old (Shī); senile (Shu). Gl. 1506.

i. *mog / mâu- / ma o and *mōk / mdk / mo and *māk / māk / mo dull-sighted (Meng).

j. *χmog / χâu- / ha o a kind of millet (Lü); loan for id. reduce, diminish (Chouli). — k. id. to diminish, to waste (Shī). Gl. 993.

1132 到	𠂔	倒	葯	1133 盜	1134 𦰩	𦰪	𦰫	𦰬	𦰭	𦰮	𦰯	𦰰	𦰱
a	b	c	d	a	a	b	c	d	e	f	g	h	
𦰲	𦰳	𦰴	𦰵	𦰶	1135 勞	𦰷	1136 暴	𦰸	𦰹	𦰺	𦰻	𦰼	1137
i	j	k	l	m	n	a	b	a	b	c	d	e	
毛	𦰽	旌	南	髦	髦	毛	老	眊	耗	耗	1138 喬	𦰾	𦰿
a	b	c	d	e	f	g	h	i	j	k	a	b	c
𦱀	𦱁	𦱂	𦱃	𦱄	𦱅	𦱆	𦱇	𦱈	𦱉	𦱊	𦱋	𦱌	𦱍
e	f	g	h	i	j	k	l	m	n	o	p	q	r

1138 a—b. **g'ioŋ* / *g'iau* / *k'iao* high (Shī); rising aloft (Shī); loan for **k'ioŋ* / *k'iau* / *k'iao* and **k'ioŋ* / *k'iau* / *k'iao* anxious (Chuang); loan for o. arrogant (Li); for n. (Shī). Gls. 30, 219. b. is Chou III/IV (inscr. 295). Graph of similar depicting sense as 高.

c. **g'ioŋ* / *g'iau* / *k'iao* tall (Tso).

d. **g'ioŋ* / *g'iau* / *k'iao* and **g'ioŋ* / *g'iau* / *k'iao* peak (Lie).

e—f. **g'ioŋ* / *g'iau* / *k'iao* cauldron with high feet (inscr. 257). f. is Chou II/III (inscr. 257).

g. **g'ioŋ* / *g'iau* / *k'iao* cross-bar, cross-piece (Yili); bridge (Tso, in a place name); **k'ioŋ* / *k'iau* / *k'iao* well-sweep (Li); loan for **k'ioŋ* / *k'iau* / *k'iao* energetic (Chuang); for a. (Shī); for i. (Sün); for l. (Lü).

h. **g'ioŋ* / *g'iau* / *k'iao* agile (Lü).

i. **k'ioŋ* / *k'iau* / *k'iao* high, lift the head (Chuang).

j. **k'ioŋ* / *k'iau* / *k'iao* lift, elevated, high (Sün); loan for l. (Chouli). — k. *id.* to fasten (sc. the strap to the shield) (Shu). — l. *id.* to straighten (Yi); falsify, feign, forge (Shu); loan for *id.* strong, martial (Shī). — m. *id.* tell tales, reveal the faults of others (Sün).

n. **k'ioŋ* / *k'iau* / *k'iao* and **g'ioŋ* / *g'iau* / *k'iao* a kind of pheasant (Shī). Gl. 219.

o. **k'ioŋ* / *k'iau* / *k'iao* high (Shī ap. Shuowen); untamed horse (Chuang); proud, arrogant (Shī); **k'ioŋ* / *k'iau* / *k'iao* vigorous (sc. horse) (Shī); **χioŋ* / *χiau* / *hiao* hie-hiao short-muzzled dog (Shī). Gl. 169.

p. **k'ioŋ* / *k'iau* / *k'iao* string, band (Kuan).

q. **g'ioŋ* / *g'iak* / *k'üe* lifting the feet high, strong-looking (horses etc.) (Shī); conceited (Shī); **k'ioŋ* / *k'iau* / *k'iao* martial (Shī); **k'ioŋ* / *k'iak* / *k'üe* straw sandal (Chuang); run swiftly (Lü).

r. **k'ioŋ* / *k'iak* / *k'üe* straw sandal (Hanfei).

1139 a. **g'ioŋ* / *g'iau* / *k'iao* a kind of Malva (Shī). The Seal has 'herb' and 'gather'.

1140 a—b. **χioŋ* / *χiau* / *hiao* clamour, noise (Tso); loan for *id.* satisfied, at ease (Meng); **ngog* / *ngau* / *a o* clamour, many voices (Shī); arrogant (Shī). Gls. 558, 926. b. is Chou (inscr. 354, name). The graph has 'four mouths' and 'head'.

1141 a—b. **ioŋ* / *iau* / *ya o* bend (Tso); break, cut off (Chuang); premature death (Shu); kill, destroy (Shī); **ioŋ* / *iau* / *ya o* delicate, slender, young and beautiful

1140	覓	𠂔	1141	夭	𠂔	夭	妖	娛	𠂔	𠂔	𠂔	突	突	虞	沃	
	a	b		a	b	c	d	e	f	g	h	i	j	k	l	
塗	1142	要	腰	𠂔	𠂔	1143	朝	𠂔	𠂔	潮	𠂔	1144	𠂔	𠂔	𠂔	
	m	a	b	c	d		a	b	c	d	e		a	b	c	
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	1145	𠂔	𠂔	𠂔	
	d	e	f	g	h	i	j	k	l	m	n	o		a	b	c
姚	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	t	u	v	x	y	z										

- (Shī); good-natured, agreeable (Meng); loan for g. (Chouli); *og / 'āu: / a o new-born (Li). Gl. 23, 347, 548, 1363. b. is Yin bone (A 1: 48,3, name). The graph shows a bending man. — c. variant of the preceding (fresh and tender) (Shī ap. Shuowen).
- d. *iog / 'iäu: / y a o beautiful, fine, charming (Chuang); remarkable, supernatural, ominous (Tso). — e. variant of the preceding (Ta Tai li). Gl. 23.
- f. *iog / 'iäu: / y a o premature death (Meng); kill a young animal (Li).
- g. *iog / 'iäu: / y a o inauspicious, unlucky (Kuoyü). — h. id. bad omen, inauspicious, nefarious (Ta Tai li).
- i. *iog / 'ieu: / y a o South-east corner of the house (Chuang).
- j. *iog / 'ieu, 'ieu:, 'ieu- / y a o obscure, deeply hidden (Chuang).
- k. *og / 'āu: / a o young of deer (Kuoyü).
- l. *ok / 'uok / w u sprinkle, moisten, enrich (Tso); fertile (Tso); to look rich and glossy (Shī); elegant (Shī); soft (Shī); wash (hands) (Chouli). Gl. 355.
- m. *ok / 'uok / w u silver, silvered (Shī). Gl. 312.
- 1142 a. *iog / 'iäu: / y a o waist (Li); waist-band (Shī); loan for id. seek, demand (Meng); to force (Lunyü); to intercept (Meng); agreement (Lunyü); a rendez-vous, meet (Shī); a compact, treaty (Shu); to sum up (Shu); *iog / 'iäu: / y a o important, essential (Hiaoking); summary (Chouli); accounts (Li); (the meaning 'to wish, will' is a later phase of the word). Gl. 1384, 1924.
- b. *iog / 'iäu: / y a o waist (Kuots'è). — c. id. sound made by locusts (Shī). — d. id. a kind of grass (some kind of Polygala) (Shī).
- 1143 a—c. *tiog / 'iäu: / c h a o morning (Shī); *d'iog / d'iäu: / c h'a o (morning ceremony:) audience (Shī); court (Shī); go to the court of (Tso). Gl. 744. b. is Chou I (inscr. 65), c. is Chou I (inscr. 70). This is the primary graph for d. ('morning tide', cognate to a.), the 'sun' visible in the 'grass' (rising at the horizon, cf. 莫 'evening': 'sun' disappearing in the 'grass'), and, to the right, 'water'.
- d—e. *d'iog / d'iäu: / c h'a o morning tide (Ch'uts'i). e. is Chou IV (inscr. 286, sense of a. above).

- 1144 a. **dʲiog* / *ʲäü* / *y a o* (same word as next, hence the reading) Shuowen says: earthenware, pottery, thus taking it to be the primary form of b. below (no text). Ts'ie-yün reads **dʲiog* / *ʲü* / *y u*, but in view of the derivatives this is unlikely. The Seal has 'earthenware' and 'meat'. — b. *id.* kiln (Kuan). — c. variant of the preceding (Mo). — d—e. *id.* public service, military service (Hanfei). — f. *id.* to caper, merry (Ch'uts'i). — g. *id.* shake (Shī); be agitated (Shī). — h. *id.* a kind of tree (Kuoyü). — i. *id.* a kind of precious stone (Shī). — j. *id.* sing, song (Shī). — k. *id.* *sia o-y a o* saunter about, be at ease (Shī). — l. *id.* a fabulous fish with wings (Lü).
- m. **dʲiog* / *ʲäü* / *y a o* hawk, kite (Lie).
- n. **dʲiog* / *ʲäü* / *y a o* flourishing, abundant (Shu); follow (Lü); loan for **dʲiog* / *dʲü* / *c h o u* oracle pronouncement (Tso); loan for 由 (Yi).
- o. **dʲiog* / *ʲü* / *y u* a kind of tree (Lie).
- 1145 a. **dʲiog* / *dʲäü* / *c h a o* cracks in heated oracle tortoise shell or bone, prognostics, omen (Tso); indication, symptom (Tso); beginning, initiate (Li); loan for *id.* an area, fixed space (Li); a great number, million (Shu). — b. *id.* make altars at limits of tomb or sacrificial area (Chouli ap. Shuowen). — c. *id.* tortoise-and-snake flag (Shī).
- d—f. **dʲiog* / *ʲäü* / *y a o* a family name (Tso); beautiful (Sün). e. is Chou II/III (inscr. 273), f. is II/III (inscr. 278).
- g. **dʲiog* / *ʲäü* / *y a o* mussel shell (Ch'uts'i).
- h. **tʲiog* / *tʲieu* / *tʲia o* and **tsʲiog* / *tsʲäü* / *tsʲia o* hoe (Chuang); **dʲiog* / *dʲieu* / *tʲia o* long lance (Lü).
- i. **tʲiog* / *tʲieu* / *tʲia o* mean (Shī). Gl. 400.
- j. **tʲiog* / *tʲieu* / *tʲia o* to look (Li).
- k. **tʲiog* / *tʲieu* / *tʲia o* shrine for remote ancestors (Tso).
- l. **tʲiog* / *tʲieu* / *tʲia o* go to pay homage to (sc. the prince or king) (Chouli). — m. variant of the preceding (Tso). For obscure reasons this character has sometimes been used for 俯 'bend the head'.
- n. **tʲiog* / *tʲieu* / *tʲia o* and **dʲiog* / *dʲieu* / *tʲia o* usurp (Kuoyü); frivolous, reckless (Ch'uts'i); **dʲiog* / *dʲieu* / *tʲia o* and **dʲiog* / *dʲieu* / *tʲia o* go and come (Shī). Gl. 237, 1969.
- o. **tʲiog* / *tʲieu* / *tʲia o* provoke (Tso); loan for *id.* ladle (Yili); select (Kuots'ê); **dʲiog* / *dʲieu* / *tʲia o* turn about, caper (Chuang); **tʲog* / *tʲäü* / *tʲa o* mobile, restless (Shī). Gl. 237, 1969.
- p. **dʲiog* / *dʲieu* / *tʲia o* jump (Chuang).
- q. **dʲiog* / *dʲieu* / *tʲia o* perforate, bore a hole (Huai); loan for *y a o-tʲia o* beautiful (Shī); for **tʲiog* / *tʲieu* / *tʲia o* small, insufficient (Tso); light, frivolous (Tso). Gl. 1.
- r. **dʲiog* / *dʲieu* / *tʲia o* seduce (Kuots'ê).
- s. **tʲog* / *tʲäü* / *tʲa o* pour water, wash (Shu). Gl. 1969.
- t. **dʲog* / *dʲäü* / *tʲa o* and **tʲiog* / *tʲieu* / *tʲia o* moan, cry (Yi).
- u. **dʲog* / *dʲäü* / *tʲa o* peach tree, peach (Shī). — v. *id.* abscond (Shī); avoid (Meng).
- x. *id.* small drum (Shī). — y. variant of the preceding (Lunyü).
- z. **dʲog* / *dʲäü* / *tʲa o* and **dʲog* / *dʲäü* / *tʲa o* horse three or four years old (Chouli).
- 1146 a—c. **dʲiog* / *dʲäü* / *c h a o* to begin, initiate, to institute (Shī); arrange (Kuoyü); diligent (Shī); smart (Shī); limit, delimit (Shī). Gl. 875, 1042, 1116, 1266. b. is Chou I (inscr. 58), c. is Chou I (inscr. 86). The graph has 'door', 'dagger-axe' or 'baton', and 'writing stylus'; explanation uncertain.
- 1147 a. **dʲiog* / *dʲäü* / *c h'a o* some kind of frog (only Han time text ex.); loan for 朝 morning (Ch'uts'i).

1146	肇	𦵏	𦵏	1147	𦵏	1148	焦	焦	焦	焦	蕉	蕉	鷁	焦	樵
	a	b	c		a		a	b	c	d	e	f	g	h	i
譙	譙	樵	樵	𦵏	1149	小	小	小	小	小	少	少	肖	肖	消
	j	k	l	m	n		a	b	c	d	e	f	g	h	i
梢	梢	梢	銷	宵	俏	峭	峭	峭	峭	趙	趙	梢	梢	梢	梢
	k	l	m	n	o	p	q	r	s	t	u	v	x	y	z
蛸	削	削	削	1150	笑										
	l'	c'	d'	e'		a									

- 1148 a. **tsiog / tsjäu / tsiao* roast, burn, scorch (Tso). The Seal has 'bird and 'fire'.
 b. **tsiog / tsjäu / tsiao* roast, burn (Li); **tsiok / tsjak / tsüe* and **tsök / tsäk / cho* torch (Li). Gl. 383.
 c. **tsiog / tsjäu- / tsiao* discern, understand (Sün); free, natural (Li); **dz'iog / dz'jäu / ts'iao* dwarf (Lie) Gl. 383.
 d. **tsiog / tsjäu- / tsiao* exhaust, thoroughly understand (Sün).
 e. **tsiog / tsjäu / tsiao* raw hemp (Lie); loan for i. below (Tso).
 f. **tsiog / tsjäu- / tsiao* to pledge a ritual cup to a young man at his ceremony of capping or at his marriage (Li); loan for *id.* exhaust, finish (Sün).
 g. **tsiog / tsjäu / tsiao tsiao-liao* name of a small bird (Chuang).
 h. **dz'iog / dz'jäu / ts'iao* melancholy, harassed, distressed (Tso); haggard (Kuoyü). — i. *id.* gather firewood (Shī); firewood (Tso); to burn (fuel) (Kungsyang). — j. *id.* deteriorate, worn (Shī). Gl. 383.
 k. **dz'iog / dz'jäu- / tsiao* to chew (Li); loan for **tsiog / tsjäu / tsiao* reduced (sc. sound) (Li); **tsiog / tsjäu / tsiao* cry of birds (Li). Gl. 383.
 l. **tsök / tsäk / cho* prematurely cut grain (Li). — m—n. variant of the preceding (inscr. 364). n. is Chou (inscr. 364).

- 1149 a—d. **siog / sjäu- / siao* small (Shī); to belittle (Tso). b. is Yin bone (A 1: 3, 4), c. is Yin (inscr. 10), d. is Chou I (inscr. 54). The graph is a symbol.
 e—f. **siog / sjäu- / siao* few (Shī); a little (Lunyü); after a short while (Meng); **siog / sjäu- / siao* young, junior (Lunyü); second, sub- (Tso). f. is Chou IV (inscr. 291).
 g. **siog / sjäu- / siao* resemble (as a son his father) (Lunyü); loan for **siog / sjäu / siao* disperse (Chuang).
 h—i. **siog / sjäu / siao* night, evening (Shī); loan for a. (Li). i. is pre-Han (inscr. 424, name). — j. *id.* melt, dissolve (Shī); annihilate, disappear (Yi); loan for m. (Li). — k. *id.* headache (Chouli).
 l. **siog / sjäu / siao* and **siog / sieu / siao* a kind of silk stuff (Li).
 m. **siog / sjäu / siao siao-yao* saunter about, be at ease (Shī). — n. *id.* melt, reduce, diminish (Li), cf. j. above. — o. *id.* sleet (only Han time text ex.); loan for h. (Lü), for j. (Mo).
 p. **ts'iog / ts'jäu- / ts'iao* similar (Lie). — q. *id.* with small and deformed opening (sc. flask) (Li). — r. *id.* high, precipitous (Ch'uts'i).

- s. *ts'ioŋ / ts'jäu: / ts'ia o anxious, grieved (Shī).
 t. *dz'ioŋ / dz'jäu- / tsia o to blame (Shu).
 u—v. *d'ioŋ / d'jäu: / c h a o to hasten (Mu t'ien tsī chuan); loan for *id.* or *d'ioŋ / d'ieu: / tia o pierce, cut (Shī); loan for 掉 (Sün). v. is Chou III (inscr. 237, name).
 x. *sioŋ / sieu / sia o eliminate (Chouli).
 y. *sōŋ / sau / sh a o branch, staff (only Han time text ex.); loan for *id.* ditch dug out by flowing water (Chouli).
 z. *sōŋ / sau- / sh a o a little, few (Tso); rations (to soldiers etc.) (Chouli).
 a'. *sōŋ / sau / sh a o bamboo vessel (Lunyü). — b'. *id.* spider (Shī).
 c'. *sioŋ / siak / s ü e and *sioŋ / siäu- / sia o scrape, pare, cut (Shī); destroy (Shī); scraper, curved knife (Chouli); erase (Chouli); deprive (Li); loan for *id.* sword sheath (Han time text ex.); for *sōŋ / sau- / sh a o a zone comprising districts at a certain distance from the capital (Chouli).
 d'. *sioŋ / sieu / sia o and *sōŋ / sau / sh a o and *sōk / şdk / sh u o drawn out in point, pointed (Chouli).
 e'. *sioŋ / sieu / sia o pipe, flute (Tso); *sōk / şdk / sh u o name of a piece of music (Sün). Gl. 1345.

1150 a. *sioŋ / siäu- / sia o laugh (Shī).

- 1151 a—d. *lioŋ / liäu- / lia o burnt-offering (inscr. Yin bone A 1:1,1), same word as next. c. is Yin bone (A 6:64,4), d. is Yin bone (A 1:1,1). The graph shows firewood with flames, with or without 'fire' beneath.
 e. *lioŋ / liäu, liäu- / lia o and *lioŋ / lieu- / lia o burnt-offering (Shī); torch (Shī); flame, burn (Shī); brilliant (Shī).
 f. *lioŋ / liäu- / lia o treat sickness, cure, heal (Tso).
 g. *lioŋ / liäu: / lia o and *lioŋ / lieu: / lia o bind round, wrap (Li).
 h. *lioŋ / lieu, lieu: / lia o comrade, colleague (Shī); loan for *id.* fine, good, lovely (Shī); office (Shī). — i—l. *id.* comrade, colleague (Tso); labourer (Tso). j. is Yin bone (A 4:31,6), k. is Chou I (inscr. 69), l. is Chou II (inscr. 180).
 m. *lioŋ / lieu / lia o empty, down-hearted (Ch'uts'ī). — n. *id.* hunt at night (with torches) (Kuan).
 o. *lioŋ / lieu, lieu: / lia o clear-eyed (Meng).
 p. *lioŋ / lieu / lia o fat round the intestines (Shī ap. Shuowen). — q. *id.* distant (Tso). — r. *id.* tsiao-liao name of a bird (Chuang).
 s. *log / lau: / la o and *lioŋ / lieu / lia o short rafters (Ch'uts'ī).
 t. *log / lau / la o and *lioŋ / lieu / lia o a kind of ritual vessel (Chouli).
 u. *log / lau: / la o rain water (Li); puddle, pool (Shī). — v. *id.* dried prune (Chouli).

1152 a. *njoŋ / n'jäu: / j a o disturb (Tso); accord with, docile (Shu); make docile (Chouli); domesticate (Tso). The graph has 'hand' and 'grief, annoyance'. Abbreviated phonetic in:

b. *nog / näu / n a o monkey (Li).

1153 a. *pioŋ / piäu: / pia o exterior garments (Li); the outside (of dress) (Lunyü); the outside (generally), farthest point (Shu); to display, manifest (Shu); distinguish (Tso); mark of distinction (Kuoyü); set an example (Tso).

1154 a. *pioŋ / piäu / pia o and *piōŋ / piēu / pi u and *sam / şam / sh a n long hair (only Han-time text ex.). The Seal has 'long' and strokes depicting hair.

- 1160 a—c. **m̥iog* / *m̥iäu-* / *mia o* ancestral temple (Shī). b. is Chou II (inscr. 159), c. is Chou II (inscr. 153). The graph has (roof =) 'hall' and 'morning': the hall for the morning rite, the sacrifice at dawn.
- 1161 a. **m̥iog* / *m̥iäu-* / *mia o* wide water (Ch'uts'i). The Seal has 'water' tripled.
- 1162 a. **kiog* / *kieu-* / *kia o* (same word as next, hence the reading) Shuowen says: to shine, bright (no text). T'angyün reads *iak* / *y ü e*, but Tsiyün reads *kieu-* / *kiao* as above, and since the character consists of 放 'let out' 白 'brightness', it is probable that b. below is the same word with a tautological repetition of 白, which confirms the reading of Tsiyün.
- b. **kiog* / *kieu-* / *kia o* bright (Shī); distinct (Lunyü).
- c. **kiog* / *kieu-* / *kia o* and **kiok* / *kiek* / *ki* shout (Li), cry, weep (Kungyang).
- d. **kiog* / *kieu* / *kia o* seek (Lunyü); pry out (Lunyü); intercept (Tso); take advantage of (Tso); **kiog* / *kieu-* / *kia o* limit (Lao).
- e. **kiog* / *kieu-* / *kia o* and **kiok* / *kiek* / *ki* dam up and cause to rush up (sc. water) (Meng); loan for *id.* clear (Chuang); sharp (sc. sound) (Ch'uts'i).
- f. **kiog* / *kieu* / *kia o* follow a course, strive for, seek (Chuang).
- g. **k'iog* / *k'ieu-* / *k'ia o* and **k'io* / *k'iek* / *k'i* to slap from the side (Chuang). — h. **k'iog* / *k'ieu-* / *k'ia o* hole, opening (Li).
- 1163 a. **kiog* / *kieu* / *kia o* and **t̥iog* / *t̥iäu-* / *cha o* Shuowen says: cut (no text); loan for *id.* N. Pr. (Shu); to see (Yi Chou shu). The Seal has 'metal' and 'knife'.
- 1164 a. **ngiog* / *ngieu* / *ya o* high (Mo); loan for *id.* N. Pr. (Shu).
- b. **ngiog* / *ngieu* / *ya o* dwarf (Lie); **kiog* / *kieu-* / *kia o* luck (Chuang).
- c. **kiog* / *kieu* / *kia o* dilute (Chuang, one version).
- d. **k'iog* / *k'ieu* / *k'ia o* bleached, white (sc. bones) (Chuang).
- e. **xiog* / *xieu* / *hia o* cry of alarm (Shī).
- f. **xiog* / *xieu-* / *hia o* make clear, understand (Sün).
- g. **xiog* / *xieu*, *xieu-* / *hia o* pork soup (Li).
- h. **g'iog* / *g'iäu-* / *k'ia o* long tail-feather (Ch'uts'i); loan for *id.* lift (Chuang); expose (Li); piled up, high, perilous (Shī); far away (Tso).
- i. **k'ög* / *k'au* / *k'ia o* and **k'io* / *k'ieu-* / *k'ia o* stony soil (Meng). — j. variant of the preceding (Sün).
- k. **n̥iog* / *n̥iäu-* / *ja o* to wind round (Tso, part of place name).
- l. **n̥iog* / *n̥iäu-* / *ja o* herbs for fuel (Shī). — m. *id.* intestinal worm (Kuanyin). — n. *id.* scabbard (Li). — o. *id.* ample, abundant (Tso).
- p. **nög* / *nau-* / *na o* bent wood (Chouli); to bend (Sün); crooked, unjust (Li); weak (Yi); turn away, break up (sc. army) (Tso); disperse (Yi); **n̥iog* / *n̥iäu-* / *ja o* oar (Ch'uts'i).
- q. **nög* / *nau* / *na o* shout, wrangle (Chuang). — r. *id.* a kind of bell (Chouli); loan for s. below (Chuang).
- s. **nög* / *nau-* / *na o* and **xnog* / *xäu* / *ha o* to trouble, disturb (Tso); to bend (Lü); flinch (Meng).
- t. **sn̥iog* / *siäu-* / *sha o* burn (Li).
- 1165 a—c. **tiog* / *tieu-* / *tia o* and **tiok* / *tiék* / *ti* condole (Tso); grieved (Shī); to pity (Shī); to comfort (Meng); good (Shī); gracious, kind (Shu). Gls. 429, 1481. In the bronze inscriptions this character (**tiog*, *tiok*) is always used in the sense of 叔 **siók*. b. is Yin (inscr. 30), c. is Chou I (inscr. 88).
- d—e. **t̥iog* / *t̥iäu-* / *cha o* Shuowen says: vessel (no text). e. is Chou II (inscr. 139, sense of 1031 j. above).

1161	𣎵	1162	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	1163	𣎵	1164	𣎵	𣎵
a		a	b	c	d	e	f	g	h		a		a	b
𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵
c	d	e	f	g	h	i	j	k	l	m	n	o	p	q
𣎵	𣎵	1165	𣎵	𣎵	𣎵	𣎵	𣎵	1166	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵
s	t		a	b	c	d	e		a	b	c	d	e	f
𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵
h	i	j	k	l	m	n	o	p	q	r	s	t	u	v
𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵
y	z	a'	b'											

- 1166 a—b. *kōg / kau / kia o to cross (Shī); exchange (Yi); hand over (Tso); contact (Meng); join (Tso); have relations with (Yi). Gl. 321. b. is Chou II/III (inscr. 281, name). The graph shows a man with crossed legs.
- c—d. *kōg / kau: / kia o burn on a pyre of crossed logs (inscr. Yin bone A 5: 33,2). d. is Yin bone (A 5: 33,2). — e. id. beautiful (Shī).
- f. *kōg / kau: / kia o beautiful (Lü); *g'ōg / yau / hia o immoral (Tso).
- g. *kōg / kau / kia o and *ōg / 'au / yao cry (Chuang). Gl. 321.
- h. *kōg / kau- / kia o compare (Li).
- i. *kōg / kau- / kia o foot fetters (Yi); loan for id. examine (Li); compare (Meng); dispute, answer back (Lunyü); *kōg / kau: / kia o quickly (Chouli); *g'ōg / yau- / hia o enclosure (for animals) (Chouli); school (Meng); *g'ōg / yau, yau:, yau- / hia o foot of a table etc. (Li).
- j. *kōg / kau: / kia o artful (Shī); crafty (Tso); perverse (Tso). Gl. 230.
- k. *kōg / kau: / kia o twist (Li), strangle (Tso); pressing, intense (Tso); rude (Lunyü); *g'ōg / yau / hia o band for holding shroud tight (Li); loan for id. greenish-yellow (Li). Gl. 357.
- l. *kōg / kau / kia o dried grass (Shu). — m. id. scaly dragon (Lü); alligator (Li). — n. id. vicinity of a city, suburb (Shī); outlands (Shī); suburban altar and sacrifice (Shī). — o. id. shark (Sün).
- p. *k'ōg / k'au / k'ia o tibia; used figuratively of the tapering end of the spoke in a wheel (Chouli).
- q. *g'ōg / yau- / hia o pleased (Meng). — r—t. id. imitate, follow (Tso); announce (Li); hand over, deliver (Tso); give injunctions to (Shu); to devote (Meng); have effect (Sün). s. is Yin bone (B hia 10: 16), t. is Chou I (inscr. 76, name). — u. id. imitate (Shī). — v. variant of r. above (Kuots'è).
- x. *kiog / kieu: / kia o bright (Ch'uts'i). — y. id. bright (Shī).
- z. *iog / 'ieu: / yao South-east corner of a house (Yili).
- a'. *iog / 'ieu- / yao obscure, secluded (Yili).
- b'. *kōk / kāk / k'ue bars on top of sides of carriage box, in front turned upwards in horn or hook shape (Shī); loan for id. compete, contest (Meng); loan for *kōg / kau- / kia o to measure, compare (Lao).

- 1167 a—c. *g'ōg / ɣau / hia o, ya o change (Yi). b. is Yin bone (B hia 41: 1, name), c. is Chou II (inscr. 159, sense of m. below). Pek. ya o is irregular in this and the next two; we should expect a hia o. — d. *id.* viands (Kuoyü). — e. *id.* eat, food, viands (Shī); loan for *id.* mixed, confused (Chuang); loan for 效 imitate (Li).
- f—g. *kōg / kau- / kia o teach, instruct (inscr. 147), same word as next. g. is Chou II (inscr. 147). — h—l. *id.* teach, instruction (Shī). i. is a common but erroneous variant. j. is Yin bone (A 5: 8, 1, name), k. is Yin bone (A 5: 20, 2, sense here uncertain), l. is Chou IV (inscr. 293).
- m—o. *kōk / kāk / k'ue same word as 1166 b'. above: bars on carriage box (inscr. 86 etc.). n. is Chou I (inscr. 86), o. is Chou II (inscr. 154).
- 1168 a—c. *χōg / ɣau- / hia o to be filial, filial piety (Shī). b. is Yin (inscr. 9), c. is Chou II (inscr. 139). The graph has 'old' above and 'child' below.
 哮 *χog / ɣau, ɣau- / hia o roar, shout (Shī, one version). Gl. 938.
- 1169 a. *dz'ōg / dz'au / ch'a o nest (Shī); make a nest (Tso). The original graph was probably a drawing.
- b. *tsiog / ts'äu: / tsia o cut off (Shu); *ts'ōg / ts'au / ch'a o snatch (Li).
- c. *tsiog / ts'äu: / tsia o to make weary (Tso); loan for *dz'ōg / dz'au / ch'a o and *ts'ōg / ts'au / ch'a o snatch (Li, one version).
- d. *sog / s'au / sa o reel off a thread (Li); loan for 1134 n. above (Chouli).
- e. variant of 1134 n. above (Chouli).
- 1170 a. *b'ōg / b'au / p'a o a kind of deer (Yi Chou shu); loan for *piog / pi'äu / pia o to run (Shī); to weed (Shī). Gl. 170. The Seal has 'deer' and 'fire'.
- b. *piog / pi'äu / pia o to run (Shī). Gl. 170, 474. — c. *id.* ample (Shī). Gl. 170. — d. *id.* to weed (Tso), cf. a. above. — e. *id.* horse's bit (Shī). Gl. 170.
- f. *p'ioḡ / p'äu: / p'ia o change colour (said of a bird) (Li). — g. variant of the preceding (Chouli ap. Shīwen).
- 1171 a. *mōg / mau- / ma o appearance, form, manner (Kuoyü). — b. *id.* appearance, form, manner, aspect (Shu).
- c. *mioḡ / m'äu: / mia o small (Tso); to slight (Shī); *mok / māk / mo far-reaching, extensive (Shī) (same word as d.). Gl. 963, 1012.
- d. *mōk / māk / mo distant (Ch'uts'i).
- 1172 a—c. *kung / kung / kung work (Shu); artisan (Tso); officer (Shī); to officiate (Shī); Gl. 666, 1325. b. is Yin bone (O 1271), c. is Chou I (inscr. 58). The graph is said to be a drawing of a carpenter's square, cf. group 95 above. — d. *id.* work, effort (Shī); achievement, result (Shī); merit (Shī). loan for g. (Shu). Gl. 1565.
- e—f. *kung / kung / kung and *kōng / kuong / kung to work at (Shī), apply oneself to (Lunyü); well-worked, solid (Shī); attack (Yi). f. is Chou III (inscr. 228).
- g. *kung / kung- / kung tribute (Shu); to present (Tso).
- h. *k'ung / k'ung / k'ung hollow, empty (Shī); sī-k'ung director of works (Shu); *k'ung / k'ung- / k'ung exhaust (Shī); *k'ung / k'ung: / k'ung hole (Chouli).
- i. *g'ung / yung / hung red (Lunyü).
- j. *g'ung / yung / hung and *k'ung / k'ung- / k'ung rainbow (Li); loan for k. (Shī).
- k. *g'ung / yung / hung disorder, trouble (Shī). — l—o. *id.* big and fat bird (only Han-time text ex.). n. is Yin bone (A 2: 9, 6, name), o. is Chou II (inscr. 147, name).
- p—r. *kiung / kiwong: / kung embrace, hold (inscr. 180). The radical is 786 a. above.

1167	交	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
1168	孝	孝	孝		1169	巢	勦	勦	縲	藻	1170	鹿	僂	漁	穰	鐘
	a	b	c			a	b	c	d	e		a	b	c	d	e
𠂔	𠂔	1171	兒	貌	貌	邈	1172	工	工	工	功	攻	𠂔	貢	空	
	f	g		a	b	c	d		a	b	c	d	e	f	g	h
紅	虹	訂	鳴	唯	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	i	j	k	l	m	n	o	p	q	r	s	t	u	v	x	y
控	控	控	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	z	a'	b'	c'	d'	e'	f'	g'								

s—t. **g'jung* / *g'iwong* / *k'iuŋ* mound (Shī); loan for *id.* distressed (Shī); loan for e'. below (Mu t'ien tsī chuan). Gl. 343. t. is Chou II/III (inscr. 266, name).

u. **kūng* / *kāng* / *kiang* pole (Yili); small bridge (Meng). — v. *id.* the River (Yang-tsi) (Shī); river (Shu).

x. **kūng* / *kāng* / *kiang* and **k'ung* / *k'ung* / *k'uŋ* firm (Chuang).

y. **g'ūng* / *γāng*: / *hiang* neck (Tso); stretch the neck (Shī). Gl. 523.

z. **k'ung* / *k'ung*, *k'ung* / *k'uŋ* and **k'ūng* / *k'āng* / *k'iang* simple (Lunyū).

a'. **k'ung* / *k'ung* / *k'uŋ* pull in (as a horse) (Shī); throw (Chuang); (throw oneself upon =) hasten to (Shī); appeal to (Tso); **k'ūng* / *k'āng* / *k'iang* beat (Chuang). Gl. 147, 216.

b'. **k'ūng* / *k'āng* / *k'iang* a hollow wooden beaten instrument of music (Li).

c'. **k'jung* / *k'iwong*: / *kung* to bind with thongs (Yi); strengthen (Shī).

d'. **k'jung* / *k'iwong*: / *k'uŋ* fear (Shī).

e'. **g'jung* / *g'iwong* / *k'iuŋ* cricket (only Han-time text ex.); *k'iuŋ* - *k'iuŋ* a fabulous animal (Lü).

f'. **g'jung* / *g'iwong* / *k'iuŋ* and **k'ūng* / *k'āng* / *k'iang* sound of trampling feet (Chuang).

g'. **g'ung* / *γung* / *hung* wild-goose (Shī); loan for *id.* equal, symmetric (Chouli); loan for 洪 great (Li).

1173 a—f. **kung* / *kung* / *kung* father (Lie); prince (Shī); public (Shī); impartial, just (Lunyū); (official place:) palace (Shī); loan for 1172 d. (Shī). Gl. 427. b. is Yin bone (A 2: 3, 7), c. is Yin (inscr. 6), d. is Yin (inscr. 25), e. is Chou I (inscr. 58), f. is Chou I (inscr. 65). Some of these forms seem to suggest a phallic interpretation (cf. 𠂔 group 46 above), other forms do not.

g. **ung* / *weng* jar (Mo).

1174 a—b. **k'ung* / *k'ung*: / *k'uŋ* very, greatly (Shī); empty (Lao); peacock (Yi Chou shu). b. is Chou II (inscr. 157).

1173	公	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	1174	孔	𠂔	1175	東	東	東	東
	a	b	c	d	e	f	g		a	b		a	b	c	d
凍	棟	凍	棟	1176	同	同	同	銅	桐	商	筒	洞	詞	伺	恫
e	f	g	h		a	b	c	d	e	f	g	h	i	j	k
1177	麥	悛	樓	樓	穰	穰	1178	叢	叢	1179	送	1180	弄	王	1181
	a	b	c	d	e	f		a	b		a		a	b	
蒙	幪	蒙	蒙	蒙	蒙										
a	b	c	d	e	f										

1175 a—d. **tung / tung / t u n g* East (Shī). b. is Yin bone (A 1: 49,1), c. is Yin bone (A 6: 32,4), d. is Chou I (inscr. 54).

e. **tung / tung- / t u n g* freeze (Tso). — f. *id.* ridge-pole, ridge of a roof (Yi); a kind of tree (Kuan). — g. *id.* violent rain (Ch'uts'i).

h. **tung / tung / tung* ti-tung rainbow (Shī).

1176 a—c. **d'ung / d'ung / t' u n g* together, join, assemble (Shī); agree, identical, same (Shī); assorted (Shī); make uniform (Shu); partake in (Meng); harmony (Li); pitch-pipe (Chouli); corruption of the arch. char. *k i a* (34 above) libation cup (Shu). Gls. 469, 1998. b. is Yin bone (B hia 10: 2), c. is Chou I (inscr. 70). The graph shows an opening and a cover: to fit together. — d. *id.* bronze, copper (Tso, as part of place name). — e—f. *id.* Eloecoccca and kindred trees (Shī). f. is Chou II/III (inscr. 279, sense of name). — g. *id.* tube (Lü).

h. **d'ung / d'ung- / t u n g* to flow rapidly (only Han-time text ex.); loan for *id.* respectful (Li).

i. **d'ung / d'ung / t' u n g* all (Shu, Ma Jung's version).

j. **t'ung / t'ung, t'ung- / t' u n g* and **d'ung / d'ung / t' u n g* stupid, ignorant (Shu); **d'ung / d'ung: / t u n g* simple, sincere (Chuang). Gls. 811, 1977.

k. **t'ung / t'ung / t' u n g* pained, grieved (Shī). Gl. 811.

1177 a. **tsung / tsung, tsung- / t s u n g* Shuowen says: gather in the feet and fly (sc. a bird) (no text).

b. **tsung / tsung / t s u n g* fill up, obstruct (Chuang). — c—d. *id.* a kind of tree (palm?) (inscr. 328). d. is Chou III/IV (inscr. 328, char. enl. by rad. 137). — e. *id.* sheaf, bundle (Kuoyü); numerous (Chuang). — f. *id.* a kind of cauldron (Shuowen, no text ex.); loan for *id.* (properly: same Phon. with Rad. 60) to go (Shī). Gls. 333, 597.

1178 a—b. **dz'ung / dz'ung / t s' u n g* collect (Shu); thicket (Meng). b. is Chou (inscr. 393, name, character enlarged by rad. 75). The graph has *t s'ü* 'take' and a drawing of a bush.

1179 a. **sung / sung- / s u n g* to escort (Shī); follow after (Shī); send (Tso); to present (Li). Gl. 216.

1180 a—b. **lung / lung- / l u n g, n u n g, n e n g* manipulate, play with (Shī); to play (Tso); be fond of (Tso). b. is Chou III/IV (inscr. 311). The graph has 'two hands' and 'jade'.

1181 a. **mung / mung / m e n g* to cover (Shī); (covered:) ignorant (Shu); (go with covered eyes against:) to brave (Yi); be exposed to (Tso); deceive (Tso); loan for 1201 e. 'great' below (Shī, Lu and Ts'i versions). Gl. 105, 385, 1197.

b. **mung / mung / m e n g* cover (Yi Chou shu); **mung / mung- / m e n g* dense, luxuriant (Shī).

c. **mung / mung / m e n g* blind (Shī). — d. *id.* darkening (sc. rain) (Shī). Gl. 385.

e. **mung / mung, mung- / m e n g* midge, mosquito (Lie).

f. **mung / mung / m e n g* full (sc. food vessel) (Shī).

1182 a—b. **kiung / kiwong- / k u n g* join the hands, to present with both hands (inscr. Yin bone A 1: 12,4). b. is Yin bone (ibid.). The graph is a drawing.

c—d. **kiung / kiwong- / k u n g* join the hands (Yili); **g'ung / g'iwong- / k u n g* together, all (Shu). loan for e. *k u n g-p i* jade (Shī); for f. (Shī); for l. (Shī); for 1172 c. strength, steadiness, safety (Shu). Gl. 1063, 1196, 1450, 1847. d. is Chou II (inscr. 186, sense of l.).

e. **kiung / kiwong- / k u n g* join the hands before the breast (Lunyü); to hold round with both hands (Tso); *k u n g p i* a ceremonial *p i* jade (Tso). Gl. 1196.

f. **kiung / kiwong, kiwong- / k u n g* furnish (Shu); serve, offer (Li).

g—j. **kiung / kiwong / k u n g* sincerely respectful (inscr. 136, in the laudatory name Kung wang of a Chou King). h. is Yin bone (A 2: 25,6, name), i. is Yin (inscr. 48, name), j. is Chou II (inscr. 136). — k. *id.* sincerely respectful (only Han-time text ex.); loan for f. (Mo).

l. **kung / kung / k u n g* and **kóng / kuong / k u n g* and **kiung / kiwong / k u n g* respectful, reverent (Shī). (The oldest Ts'ieyün fragment spells *kung*, though the word is placed in rime *uong*).

m. **kiung / kiwong- / k u n g* and **kiuk / kiwok / k ü* manacles (Chouli).

n. **kiung / kiwong- / k u n g* and **g'ung / g'iwong / k'ung* a kind of funeral chariot (Yili).

o. **g'ung / yung / h u n g* inundation (Shī); great, greatly (Shu). Gl. 1587.

p—q. **g'ung / yung- / h u n g* and **g'ung / yung- / h i a n g* quarrel, fight (Meng). The second form is a vulgar corruption.

r. **xung / xung / h u n g* burn (Shī).

s. **g'ung / yung- / h i a n g* lane, street (Shī).

t. **kiuk / kiwok / k ü* big carriage drawn by horses (Chouli).

1183 a. **xiung / xiwong / h i u n g* bad, unlucky, nefast (Shī); to fear (Kuoyü). —

b. *id.* to fear (Tso). — c. *id.* litigate, discord (Shī). Gl. 1152. — d. *id.* breast (Ch'uts'i); loan for *id.* shout, bawl (Sün). — e. *id.* breast (Meng). — f. variant of the preceding (Tso).

g. **xiung / xiwong, xiwong- / h i u n g* to rush, as water (Ch'uts'i).

1184 a—b. **iung / i'wong / y u n g* city moat (only Han-time text ex.). b. is Chou (inscr. 380, name). The graph has 'city' and 'flowing water'. — c—g. *id.* harmonious notes of birds (Shī); harmonious tinkling of bells (Shī); harmonious, united (Shī); loan for **iung / i'wong- / y u n g* to cover (Shī); loan for a. above (Shī). d. is Yin bone (A 2: 36,1, name), e. is Chou I (inscr. 81, name), f. is Chou I (inscr. 82, name),

1182	𠂔	𠂔	共	𠂔	拱	供	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o		
	𠂔	𠂔	烘	巷	葦	1183	凶	兇	訕	凶	胃	胸	洵	1184	邕	𠂔	𠂔
	p	q	r	s	t		a	b	c	d	e	f	g		a	b	
	𠂔	𠂔	𠂔	𠂔	𠂔	雍	壅	𠂔	擁	癰	癰	𠂔	𠂔	1185	用		
	c	d	e	f	g	h	i	j	k	l	m	n	o	p		a	
	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	
	通	通	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
	r	s	t	u	u	x	y	z	a'								

g. is Chou II (inscr. 180). The element 'city' is here reduced to drawings of a 'wall'; g. is enlarged by the radical 79. — h. *id.* corrupted variant of c. above: harmonious, united (Shu); **iung* / *iwong*:, *iwong*- / *yung* obstruct, dam up (Chouli); loan for k. (Kuots'è), for m. (Yili), for o. (Yi).

- i. **iung* / *iwong*, *iwong*:, *iwong*- / *yung* obstruct, stop up (Tso).
- j. **iung* / *iwong* / *yung* pi-yung a ceremonial hall in the palace (Shi). Gl. 854.
- k. **iung* / *iwong*: / *yung* embrace, seize (Tso); cover, conceal (Li).
- l. **iung* / *iwong* / *yung* ulcer (Meng). — m—n. *id.* cooked rice, prepared food (Shi). n. is Chou I (inscr. 112, name); phonetic slightly abbreviated.
- o. **iung* / *iwong*, *iwong*- / *yung* and **ung* / *ung*- / *weng* pitcher, jar (Yili); vase (Tso).
- p. **ung* / *ung*- / *weng* earthen jar (Li); (bulbous:) swollen (Chuang).

1185 a—e. **diung* / *iwong*- / *yung* use, employ (Shi); by (Shi); implements (Tso); to offer in sacrifice (Tso). b. is Yin bone (A 1: 9,6), c. is Yin bone (A 3: 23,5), d. is Yin (inscr. 3), e. is Chou I (inscr. 54).

f—g. **diung* / *iwong*: / *yung* (variant of k. below, Shuowen) brave. g. is Chou (inscr. 337, name). — h—i. *id.* suspension ring at top of bell (Chouli); loan for *id.* a measure of capacity (Li). i. is Chou I (inscr. 86, sense of a'. below). — j. *id.* grave figures (Meng). — k. *id.* brave (Shi). — l. *id.* to gush forth (as a spring) (Kungyang). — m. *id.* chrysalis of the silk worm (Sün). — n. *id.* jump, leap (Shi); shoes for criminals with lopped toes (Tso).

- o. **dziung* / *ziwong*- / *sung* recite (Shi); admonish (Shi); song (Shi).
- p. **t'ung* / *t'ung*: / *t'ung* a measure of capacity, bushel (Lü).
- q. **t'ung* / *t'ung*- / *t'ung* to be pained (Tso).
- r—s. **t'ung* / *t'ung* / *t'ung* penetrate, pass through (Yi); communicate with (Tso); have relations with (Tso); reaching everywhere, universal (Lunyü); all (Meng). s. is Chou II (inscr. 164).
- t. **d'ung* / *d'ung* / *t'ung* tube (Hanfei). — u—v. variant of l. above (Lü). v. is Chou III/IV (inscr. 327).

- x. **d̥iung / i̯wong / y u n g* use, employ (Shu); be busy (Shu); thus (Shu); therefore (Tso); merit, service (Shu); action, achievement (Shu); advantage (Tso); ordinary (Yi), vulgar (Kuots'è); loan for *id.* how (Tso). Gl. 1010, 1235, 1623. loan for z. (Shī), for a'. (Shī).
 y. **d̥iung / i̯wong / y u n g* hire (Sün); **t'̥iung / t'̥i̯wong / c h' u n g* even, just, fair (Shī). Gl. 520.
 z. **d̥iung / i̯wong / y u n g* wall, to wall (Shī). — a'. *id.* big bell (Shī).

1186 a—c. **d̥iung / i̯wong / y u n g* Shuowen says: make use of (no text). b. is Chou (inscr. 398), c. is Chou III/IV (inscr. 332). In both these inscriptions it has the sense of 'wall', same word as 1185 z. above. c. is the same drawing as 郭 *kwák* 'city wall' (774 a—d. above), but the rimes in the inscr. 332 show that it stands here for the synonymous **d̥iung*. In a—b. there is an additional rad. 132 at the bottom, of uncertain interpretation.

1187 a. **d̥iung / i̯wong / j u n g* contain, hold, admit (Shī); embrace, cherish (Shu); support, bear, endure (Tso); forbear (Lunyü); generous (Shu); at ease, easy (Lunyü); pleased (Meng); manner, air, appearance (Shī); countenance, face (Li); adorn (Shī); ceremony master (Li); loan for *id.* ceremonial knife (Shī). Gl. 190, 1508, 1528, 1698. — b. *id.* much water (Ch'uts'i). — c. *id.* f u - j u n g lotus (Ch'uts'i).

1188 a. **d'̥iung / d'̥i̯wong / c h u n g* heavy (Shī); weighty, important, grand, serious (Tso); increase (Tso); to honour (Tso); **d'̥iung / d'̥i̯wong / c h' u n g* double (Shī); accumulate (Shī); twice (Tso); repeat (Tso). loan for t. (Shī). Gl. 375, 649. The graph possibly depicts some kind of weighing instrument, cf. 737 above.

- b. **t̥iung / t̥i̯wong / c h u n g* disappointed (Sün).
 c. **t̥iung / t̥i̯wong / c h u n g* and **tung / tung / t u n g* milk (Mu t'ien tsī chuan); loan for *id.* noise of drum (Kuan).
 d. **t̥iung / t̥i̯wong / c h u n g* seed, different kinds of grain (Shī); **t̥iung / t̥i̯wong / c h u n g* to sow (Shī); loan for **t̥iung / t̥i̯wong / c h u n g* short (sc. hair) (Tso); diligent (Chuang); loan for e. (Chuang), for t. (Chouli, one version).
 e. **t̥iung / t̥i̯wong / c h u n g* tumour (Chouli); swell, swollen (Tso). — f. *id.* heel (Li); follow in the footsteps of (Tso); go to (Meng); frequently visit (Chuang); back-most part of a carriage shaft on which rests the cross-piece carrying the carriage box (Chouli).
 g—i. **t̥iung / t̥i̯wong / c h u n g* a kind of wine vessel (Lie); an ancient measure (Tso); bell (Li); loan for *id.* accumulate (Tso); repeat (Chouli). h. is Chou II (inscr. 167, sense of 'bell'), i. is Chou III (inscr. 217, sense of 'bell').
 j. **t̥iung / t̥i̯wong / c h' u n g* crossroads, meeting streets (Tso); rush against (Tso); (a »rusher«) assaulting engine (Shī).
 k. **d̥iung / i̯wong / c h u n g* (swollen =) inflated, conceited (Shī). The Mand. reading c h u n g, influenced by e. above, is irregular, we should expect a s h u n g. Gl. 608.
 l. **tung / tung / t u n g* manage, regulate (Tso).
 m. **d'̥ung / d'̥ung / t u n g* move (Shu).
 n. **d'̥ung / d'̥ung / t u n g* great grief (Lunyü).
 o—q. **d'̥ung / d'̥ung / t' u n g* boy, young man (Shī); young person (boy or girl) (Tso); servant (Yi); young animal without horns (esp. calf or lamb) (Shī); bald, without vegetation (Chuang); loan for *id.* ample (Shī, one version). Gl. 38. p. is Chou II (inscr. 180, sense of m. above), q. is Chou II (inscr. 195). Meaning of the upper elements (above the phonetic) uncertain. — r. *id.* **d'̥ung / d'̥ung / t' u n g* young person, servant (Tso); ignorant (Kuoyü); variant of o. ample (Shī, one version). Gl. 38.

1186	音	倉	倉	1187	容	溶	蓉	1188	重	僮	潼	種	腫	踵	鍾
	a	b	c		a	b	c		a	b	c	d	e	f	g
鍾	鍾	衝	樞	董	動	慟	童	童	僮	瞳	種	撞	撞	撞	鐘
	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v
鍾	鍾	刺	撞	撞	撞	撞	撞	1189	公	1190	松	訟	訟	訟	訟
	y	z	a'	b'	c'	d'	e'	f'	a		a	b	c	d	e
崧	1191	从	从	从	从	从	从	从	从	从	从	从	从	从	从
f		a	b	c	d	e	f	g	h	i	j	k			

- s. **t'ung / t'ung / t'u ng* inexperienced, ignorant (Chuang).
t. **d'jung / d'iwong / ch'ung* and **d'ung / d'ung / t'u ng* grain sown early and ripening late (Chouli).
u—v. variant of f. above in the sense of 'back-most part of carriage shaft' (inscr. 180). v. is Chou II (inscr. 180).
x—z. **t'jung / ts'iwong / chung* bell (Shī). y. is Chou II (inscr. 139), z. is Chou II (inscr. 146). Cf. g. above.
a'. **t'jung / ts'iwong / ch'ung* pierce (Kuots'ê).
b'. **t'jung / ts'iwong / ch'ung* and **d'ung / d'ung / ch'ung* hesitating, undecided (Yi).
c'. **t'jung / ts'iwong / ch'ung* and **d'ung / d'ung / t'u ng* a kind of net (Shī).
d'. same as k. above (Shī ap. Shuowen).
e'. **d'ung / d'ung / ch'ung* a kind of flag (Hanfei).
f'. **d'ung / d'ung / ch'ung* and **d'ung / d'ung / ch'ung* strike (Li).

1189 a. **t'jung / ts'iwong / chung* father-in-law (Lü). The Seal has 'woman' and 'father'.

1190 a. **dz'jung / z'iwong / sung* Pinus (Shī). The Seal has 'tree' and 'public' (wood used for public buildings?). Abbreviated phonetic in:

b—c. **dz'jung / z'iwong, z'iwong- / sung* litigate (Shī); quarrelsome (Shu); reprimand (Lunyü). c. is Chou I (inscr. 65).

d—e. **dz'jung / z'iwong- / sung* eulogy (Shī); indicium appearing on oracle bone or shell (Yi). e. is Chou II (inscr. 163, name).

f. **s'iong / s'jung / sung* high (Shī).

1191 a—c. **dz'jung / dz'iwong / ts'ung* follow (Chouli ap. Shīwen). b. is Yin bone (A 4: 37,6), c. is Yin bone (A 4: 44,6). The graph has two men in a row.

d—g. **dz'jung / dz'iwong / ts'ung* follow (Shī); pursue (Shī); obey (Shu); to humour (Shī); attend to (business) (Yi); according to (Tso); from (Shī); **dz'jung / dz'iwong- / ts'ung* follower, attendant (Shī); affinitied collaterally (Li); **ts'jung / ts'iwong / ts'ung* longitudinal (Shī); **ts'jung / ts'iwong / ts'ung* t's'ung - j'ung leisurely (Shī); **tsung /*

- tsung*: / t s u n g high hairdress (Li); loan for h. (Tso). Gl. 473 a., 713. e. is Yin (inscr. 41), f. is Chou I (inscr. 56), g. is Chou I (inscr. 67).
- h. **tsiung / tsiwong*: / t s u n g let loose, let off (Shī); to be indulgent (Shī); licentiousness (Shu); admitted that, although (Shī); loan for **tsung / tsung*: / t s u n g quickly (Li). Gl. 216.
- i. **tsiung / tsiwong / t s u n g* and **ts'ung / ts'iwong / t s' u n g* a tree kindred to fir and cypress (Shī-tsi); dentated ornament (Shī). Gl. 852.
- j. **siung / siwong*: / s u n g incite, encourage (Kuoyü); scare, fear (Tso); careful about (Kuoyü).
- k. **tsung / tsung / t s u n g* a pig a half or one year old (Shī). Gl. 62.
- 1192 a—b. **siung / siwong / c h' u n g* (the Mand. initial is irregular) to hull grain with a pestle (Shī); beating stick for beating time in music (Chouli). b. is pre-Han (inscr. 429, name). The graph shows a mortar, a pestle and two hands. — c. *id.* to beat (Tso).
- d—e. **siung / siwong / c h' u n g* and **t'ung / t'iwong / c h' u n g* and **t'üŋ / t'äng / c h' u a n g* stupid (Yili). e. is Chou II (inscr. 180). Phonetic abbreviated.
- 1193 a—e. **liung / liwong / l u n g* dragon (Shī); loan for p. grace, favour (Shī); for f. (Meng); for **mlung / mǎng / m a n g* mixed black and white colour, variegated (Chouli). Gl. 1137. b. is Yin bone (A 4: 53,4), c. is Yin bone (A 4: 54,2), d. is Chou III/IV (inscr. 295), e. is pre-Han (inscr. 409, name). The graph is a drawing.
- f. **liung / liwong*: / l u n g mound (Li). — g. variant of the preceding (Sün).
- h. **liung / liwong / l u n g* and **lung / lung / l u n g* name of a plant, of uncertain species (Kuan).
- i—j. **lung / lung / l u n g* well-fed (sc. horse) (Shī). j. is Yin bone (A 5: 12,3, name). — k. *id.* rub, polish (Kuoyü).
- l. **lung / lung, lung*: / l u n g basket (Chouli); cage (Chuang); quiver (Chouli); loan for **lung / lung*: / l u n g moist (Sün); **liung / liwong / l u n g* a kind of bamboo (Kuan).
- m—n. **lung / lung / l u n g* deaf (Tso). n. is pre-Han (inscr. 428, name). — o. *id.* h u a - l u n g a kind of demon (Chuang).
- p. **t'liung / t'iwong*: / c h' u n g favour, affection (Tso); exalt (Meng).
- 1194 a. **niung / níiwong / j u n g* bushy (Shī ap. Tso); a kind of tree (Kuan). [Gl. 105.
- 1195 a. **niung / níiwong*: / j u n g bushy (sc. hair) (Shu).
- 1196 a—b. **niung / níiwong*: / j u n g supernumerary officials without definite tasks (Chouli). b. is Chou II (inscr. 158, name). The graph has 'man' and 'house': men in the house, attendants.
- 1197 a—c. **p'ung / p'iwong / f e n g* flourishing, beautiful (Shī). b. is Yin bone (A 2: 10,6, sense of i. below), c. is Chou (inscr. 362, name).
- d. **b'üŋ / b'äng*: / p a n g oyster, mussel (Lü).
- e—h. **püŋ / pǎng / p a n g* country, state (Shī). f. is Yin bone (A 4: 17,3, rad. 102 inst. of 163, variant recorded in Shuowen), g. is Chou I (inscr. 65), h. is Chou II (inscr. 174). In the modern character the phonetic has been corrupted into s h o u 'hand'.
- i—j. **püŋ / p'iwong / f e n g* mound, tumulus, raise a mound (Yi); raise an altar (Shu); to earth up (a plant) (Kuoyü); boundary wall, border, boundary (Tso); bank of a field (Tso); determine the boundaries of a fief, invest with a fief (Tso); fief (Shī); loan for *id.* great (Shī); loan for 寇 (Li). Gl. 1074 a. j. is Chou II (inscr. 151). In the modern form the phonetic has been corrupted into k u e i 'sceptre'.

1192	春	春	春	春	春	1193	龍	龍	龍	龍	龍	龍	龍	龍	龍	龍	龍
	a	b	c	d	e		a	b	c	d	e	f	g	h	i		
	龔	龔	龔	龔	龔	1194	茸	茸	茸	茸	茸	茸	茸	茸	茸	茸	茸
	j	k	l	m	n		a		a		a	b		a			
	丰	丰	丰	丰	丰	1195	丰	丰	丰	丰	丰	丰	丰	丰	丰	丰	丰
	b	c	d	e	f		j	k	l	m	n	o	p	q			
	蜂	蜂	蜂	蜂	蜂		丰	丰	丰	丰	丰	丰	丰	丰	丰	丰	丰
	r	s	t	u	v		x	y	z	a'	b'	c'	d'	e'	f'	g'	

- k. **p'jung* / *p'iwong* / *feng* an edible plant (some kind of turnip?) (Shī).
l. **pung* / *pung*: / *peng* and **pūng* / *pāng*: / *paŋ* hemp sandal (Shen-tsī).
m—n. **b'jung* / *b'iwong* / *feng* and **p'jung* / *p'iwong* / *feng* Shuowen says: knock against (no text). n. is Chou I (inscr. 129, name).
o—q. **b'jung* / *b'iwong* / *feng* meet with (Shī); loan for *id.* great (Shu); loan for **b'ung* / *b'ung* / *p'eng* sound of the drum (Shī). Gl. 855, 1554. p. is Yin bone (B shang 10: 4). q. is Chou II/IV (inscr. 332).
r. **p'jung* / *p'iwong* / *feng* beacon (Mo). — s—t. *id.* bee, wasp, wasp-stung (Shī). Gl. 1115. — u. *id.* point of a weapon (Shu).
v. **b'jung* / *b'iwong* / *feng* great (Chuang).
x. **b'jung* / *b'iwong* / *feng* sew (Shī); **b'jung* / *b'iwong* / *feng* a seam (Shī).
y. **b'ung* / *b'ung* / *p'eng* name of a plant, of uncertain species (Artemisia? Chrysanthemum coronarium? Conyza?) (Shī); luxuriant (foliage) (Shī); confused, disorderly (Chuang); loan for *id.* to blow (sc. the wind) (Chuang).
z—a'. **b'jung* / *b'iwong*: / *feng* and **p'jung* / *p'iwong*: / *feng* hold with both hands. (Shī); to present (Shī); receive (Tso); serve (Tso). a'. is Chou II (inscr. 147, sense of i. above). The phonetic has fused together with the 'two hands' as upper part, and the modern graph has in addition *shou* 'hand' as lower part.
b'. **p'jung* / *p'iwong*: / *feng* grasp with both hands (Chuang).
c'. **b'jung* / *b'iwong* / *feng* (what is received:) salary (Kuots'ê).
d'. **pung* / *pung*: / *peng* and **b'ung* / *b'ung*: / *peng* Shuowen says: laugh (no text); loan for *id.* numerous (sc. fruits) (Shī).
e'. **pung* / *pung*: / *peng* ornament on upper part of scabbard (Shī). Gl. 692.
f'. **pung* / *pung*: / *peng* and **b'ung* / *b'ung*: / *peng* luxuriant (sc. foliage) (Shī), cf. d'. above.
g'. **b'ung* / *b'ang*: / *paŋ* mussel, oyster (Mo ap. T'ai p'ing yü lan). See d. above.

1198 a. **kūng* / *kāng*: / *kiang* explain (Tso); discuss (Tso); practise (Yi). The Seal has 'interlace, intertwine' and 'words'.

1199 a—b. **ts'ung* / *ts'ang* / *ch'uang* Shuowen says: window, thus taking it to be the primary form of l. below (no text).

1198 講	1199 囟	勿	恩	忽		聰	蔥	蔥	總	總	摠	窻	窻
a	a	b	c	d	e	f	g	h	i	j	k	l	m
1200 雙	1201 虤	𤝵	𤝵	𤝵	𤝵	𤝵	𤝵	𤝵	𤝵	𤝵	𤝵	𤝵	𤝵
a	a	b	c	d	e	a	b	c	d	e	f	g	
裕	1203 哭	1204 屋	𡩺	𡩺	𡩺	𡩺	𡩺	𡩺	𡩺	𡩺	1205 禿	𡩺	1206 𡩺
h	a	a	b	c	d	e	f	g	h		a	b	
族	𡩺	𡩺	𡩺	𡩺	𡩺	𡩺	𡩺	𡩺	𡩺	𡩺	𡩺	𡩺	𡩺
a	b	c	d	e	f	g	a	b	c				

c—e. **ts'ung / ts'ung / ts'ung* bright, intelligent (Lü); hurried (Han-time ex.). e. is Chou II (inscr. 139); this graph simply shows a 'heart' with a hole (opening, for perception, cf. the modern phrase *sin yen* 'eyes of the heart' = intelligence). — f. *id.* hear well (Shī); intelligent (Shī); to hear (Shu); loan for l. (Shu). Gl. 1274, 1310.

g—h. **ts'ung / ts'ung / ts'ung* onion (Li); onion-green (Shī); loan for **ts'ung / ts'ung / ts'ung* *ch'u ang ch'u ang ling* forage wagon (Tso).

i—j. **tsung / tsung / tsung* bind together, unite (Shī); greenish-blue silk (cf. g.) (Chouli); bundled grain with straw (Shu); attach (Shu); **tsung / tsung / tsung* bundle of threads (Shī). Gl. 50, 1385. — k. variant of the preceding (Sün).

l—m. **ts'ung / ts'ung / ts'ung* window opening, window (Shu).

1200 a. **süng / säng / shuang* a pair (Shī). The Seal has 'two birds' and 'hand'.

1201 a—b. **müŋ / mǎng / mang* shaggy dog (Shī); particoloured, motley (Tso). Gl. 105. b. is Chou (inscr. 339, name). The graph is a drawing. — c. *id.* mixed, disorderly (Kuoyü). — d. *id.* particoloured animal, variegated (Chouli). — e. *id.* great (Shī); ample (Tso). Gl. 1197.

1202 a—c. **kuk / kuk / ku* valley (Shī) (one of the Ts'ieyün mss. has also a reading **giuk / iwok / yü* in this sense); loan for *id.* good (Shī); nourish (Lao, so the Ho-shang-kung comm.). Gl. 977. b. is Yin bone (A 2: 5,4), c. is Chou I (inscr. 97, part of name). The graph is a drawing.

d. **giuk / iwok / yü* desire, wish (Shī). — e. *id.* lust, passion (Lunyü). — f. *id.* bathe, wash (Lunyü). — g. *id.* k'ü-yü name of a bird (Tso).

h. **giug / iu- / yü* ample, abundant (Shu); liberal, indulgent (Shī); loan for d. wish, intention (Shu). Gl. 1630.

1203 a. **k'uk / k'uk / k'u* lament, weep (Tso). The Seal has 'mouth' doubled and 'dog'.

1204 a. **uk / 'uk / wu* house (Shī); roof (Tso). Gl. 327. — b. *id.* execute, kill (Yi ap. Cheng Hüan).

c. **ük / 'äk / wo* restrain (Ch'uts'i). — d. *id.* chuckle (Ch'uts'i). — e. *id.* tent (Tso). — f. *id.* grasp, a handful (Shī); loan for e. (Chouli).

- g. **ũk* / *ʔk* / w o moisten, smear (Shī); **ũg* / *ʔu-* / o u soak (Chouli).
 h. **ũk* / *ʔk* / w o rich grease (Chouli).

1205 a. **t'uk* / *t'uk* / t'u bald (Kuliang). — b. see group 544 above.

1206 a—c. **dz'uk* / *dz'uk* / t s u clan (Shī); kin (Shu); group of families (Chouli); accumulate (Chuang). Gl. 272, 1238. b. is Yin bone (A 7: 1,4), c. is Chou I (inscr. 71). The graph has 'banner' and 'arrow': clan, military unit.

d. **tsuk* / *tsuk* / t s u arrow-head (Ta Tai li).

e. **ts'uk* / *ts'uk* / t s'u scab (Tso).

f. **ts'uk* / *ts'uk* / t s'u bird's nest (Chouli); **ts'ug* / *ts'ʔu-* / t s'o u t'a i - t s'o u name of a pitch-pipe (Li).

g. **sug* / *sʔu:*, *sʔu-* / s o u and **ts'ug* / *ts'ʔu-* / t s'o u to urge on a dog (Tso).

1207 a. **sũk* / *sdk* / s h u o a number of times, frequently (Li); to worry, annoy (Li); quick (Li); **ts'juk* / *ts'iwok* / t s'u close-meshed (sc. net) (Meng). This is the same character as 123 r. above, see that group.

b. **ʃiu* / *ʃiu:* / s h u and **suk* / *suk* / s u a measure (Yili).

c. **sug* / *sʔu:* / s o u marsh-land rich in game (Shī); loan for *id.* the hollow in a wheel hub (Chouli).

1208 a—d. **luk* / *luk* / l u Shuowen says: to carve wood (no text). b. is Yin bone (A 6: 1,8, sense of h. below), c. is Chou I (inscr. 72, name), d. is Yin bone (inscr. 84, name). The graph may be the primary form of e. below, showing a spoon pouring spirits. — e. *id.* to strain, pour off (Chouli). — f. *id.* precious stone, precious (Lao). — g. *id.* to look carefully (Ch'uts'i). — h. *id.* blessing, prosperity, emoluments, dignity (Shī). — i—j. *id.* wooded foot of mountain (variant of 1209 h. below, Shuowen) (inscr. Yin bone A 2: 23,1). j. is Yin bone (*ibid.*).

k. **liuk* / *liwok* / l ü green (Shī); loan for l. below (Shī, current version). — l. *id.* name of a plant of uncertain species (Shī ap. Ta hūe, Ch'uts'i). Gl. 150. — m. *id.* (Pek. here l u, irregular, we should expect a l ü) to inscribe, to record (Kungyang); a record (Chouli); series, order (Kuoyü).

1209 a—d. **luk* / *luk* / l u deer (Shī); loan for *id.* square granary (Kuoyü); loan for h. below (Yi). b. is Yin bone (A 2: 34,4), c. is Yin bone (A 4: 47,7), d. is Chou I (inscr. 98). The graph is a drawing. — e. *id.* shake (Chouli). — f. *id.* to draw off water (from a pond etc.) (Li); to strain, to drip (Kuots'ê). — g. *id.* net (Kuoyü). — h. *id.* wooded foot of a mountain (Shī); forester (Kuoyü).

1210 a—d. **puk* / *puk* / p u to divine by tortoise-shell or bone, prognostics (Shī); predict (Shī). Gl. 428. b. is Yin bone (A 1: 2,6), c. is Yin bone (A 1: 1,1), d. is Chou I (inscr. 67). The graph shows the divination cracks in the shell or bone.

e. **p'uk* / *p'uk* / p'u rod (Shu); a stick (Tso).

f. **p'ũk* / *p'dk* / p'o in a natural state, simple, natural (Li); big (Ch'uts'i).

g. **p'jug* / *p'ju-* / f u and **p'ug* / *p'ʔu-* / p'o u and **p'ióg* / *p'íʔu-* / f o u and **b'ak* / *b'ak* / p o fall prostrate (Kuots'ê).

h. **p'jug* / *p'ju-* / f u announce the death of somebody (Li). — i. *id.* hasten to, go with a report to (Tso).

1211 a. **b'uk* / *b'uk* / p u Shuowen says: harassing, tiresome (no text).

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1215	獄	獄	獄	獄	1216	玉	王	王	項	1217	勛	1218	豕	豕	豕
	a	b	c	d		a	b	c	d		a		a	b	c
豕	豕	豕	豕	豕	1219	足	足	足	促	促	1220	俗	俗	俗	1221
	d	e	f	g	h	i		a	b	c	d	e		a	b
栗	1222	束	束	束	束	束	束	束	束	束	束	束	束	束	束
	a		a	b	c	d	e	f	g	h	i	j	k	l	m
束	束	束	束	束	束	束	束	束	束	束	束	束	束	束	束
	o	p	q	r	s	t		a	b	c	d	e	f		

1218 a. *t'juk / i'iwok / ch'u Shuowen says: hobbled pig. The graph (see i. below) shows a pig with a stroke on one leg.

b. *t'uk / i'ak / ch'o and *tuk / tuk / t'u peck up (Shī).

c. *t'uk / i'ak / ch'o beat, strike (Shī); castrate (Shu); eunuch (Shī); loan for g. (Tso). Gl's. 548, 1063. — d. variant of the preceding (Lü). — e. *id.* to drip (Chouli). — f. *id.* carve jade and other precious stones (Shī). — g. *id.* to blame (Ch'uts'i).

h—i. *tiung / i'iwong: / ch'ung mound, peak (Shī); great (Shī). i. is Chou II (inscr. 155).

1219 a—b. *ts'juk / ts'iwok / ts'u foot (Shī); loan for *id.* enough, sufficient (Shī); for *ts'ing / ts'iu- / ts'ü to add, to heap (Kuan). b. is Chou II (inscr. 204). The graph has 止 'foot' and a circle above of uncertain interpretation, cf. 833 n. above. — c. *id.* flatter (Ch'uts'i).

d. *ts'juk / ts'iwok / ts'u urge, press (Chuang).

e. *ts'uk / ts'ak / ch'o grasp (Chuang); hold in the hand (Tso).

1220 a—b. *dz'juk / z'iwok / s'u rustic, vulgar (Meng); popular usage, custom (Li). b. is Chou II (inscr. 161, name). The graph has 'man' and 'valley'.

1221 a. *s'juk / s'iwok / s'u grain (rice or millet) in husk (Shī).

1222 a—f. *s'juk / s'iwok / s'h'u bind, tie together (Shī); bundle (Shī). b. is Yin bone (H 2: 25,6), c. is Chou I (inscr. 66), d. is Chou II (inscr. 132), e. is Chou II (inscr. 150), f. is Chou II (inscr. 175). The graph is a drawing of a bundle.

g—h. *ts'juk / ts'iwok / ts'u to urge (inscr. 65), same word as 1219 d. above. h. is Chou I (inscr. 65).

i—j. *suk / suk / s'u rapid, quick (Lunyü); speedily (Shu); urge on (Shī); invite (Shī); loan for r. below (Ch'uts'i). j. is Chou III/IV (inscr. 323). — k. *id.* stew of meat and vegetables (Yi).

l. *s'jung / s'iwong: / s'ung and *sug / s'zu: / s'ou shake the bit of a horse to make him run (Kungyang).

m. *s'jung / s'iwong: / s'ung fear (Hanfei). — n. *id.* to lift up, raise (Kuoyü); loan for m. above (Shī).

o. *s'uk / s'ak / s'h'u Shuowen says: suck, inhale (no text).

p. **suk* / *suk* / s u low shrubby trees (Shī). — q. *id.* vegetables (Shī); loan for *id.* worthless, mean (Shī). Gl. 547. — r. *id.* subdued, respectfully attentive (Li).

s. **sug* / *səu-* / s o u cough (Chouli).

t. **sug* / *səu-* / s o u and **šjōg* / *šjəu-* / s o u wash (Li).

1223 a. **ñiuk* / *ñziwok* / j u disgrace (Shī); (disgrace oneself =) condescend (Tso). — b. *id.* moist (Li); rich-tasting (Li). — c. *id.* variegated (Yili). — d. *id.* straw bedding (Tso); loan for *id.* ample (sc. food) (Tso).

e. **nug* / *nəu-* / n o u hoe (Kuan). — f. *id.* to hoe, to weed (Meng). Chuang has the same with rad. 167.

1224 a—c. **ḍiuk* / *ziwok* / s h u a caterpillar resembling the silkworm (Shī ap. Shīwen); loan for *id.* a sacrificial vessel (Kuan); place name (Tso). b. is Yin bone (A 1: 51,6, name), c. is Chou III/IV (inscr. 323, sense of i. below). The graph is a drawing, in c. enlarged by the rad. 'insect'. — d. *id.* a caterpillar resembling a silkworm (Shī).

e. **ịiuk* / *ṭsiwok* / c h u torch (Li).

f. **ịiuk* / *ṭsiwok* / c h'u fat from a wolf's breast (Li). — g. *id.* to butt (Yi); knock against (Tso).

h. **ḍiuk* / *ḍiwok* / c h u check the foot, stop walking (Yi); stamp the foot (Sün).

i. **ḍuk* / *ḍuk* / t u alone, only (Shī). — j. *id.* envelop (Li).

k. **ḍuk* / *ḍuk* / t u and **ḍiuk* / *ziwok* / s h u and **ịiuk* / *ṭsiwok* / c h u bow-case (Li). — l. variant of the preceding (Kuots'è).

m. **ḍuk* / *ḍuk* / t u skull (Chuang).

n. **ṭiuk* / *ịdk* / c h o to peck (Kuots'è); **ṭiug* / *ṭəu-* / t o u and **ṭiōg* / *ịiəu-* / c h o u beak (only Han-time text ex.).

o. **ṭiuk* / *ịdk* / c h o castrate (Shu ap. Shuowen). — p. *id.* muddled, muddy (Shī).

q. **ḍiuk* / *ḍiuk* / c h o small bell (Chouli).

r. **ṭiuk* / *ṭiuk* / c h'o to spear (sc. fish) (Chuang).

s. **ḍiuk* / *ziwok* / s h u be joined to, attached to (Shī); belong to, be of the category of (Shu); **ịiuk* / *ṭsiwok* / c h u attach (Li), connect (Li); apply (Shī); touch (Tso); (applied to:) devotedly (Li); entrust to (Tso); give a charge to, order (Tso); draw upon oneself (sc. enmity) (Kuoyü); collect (Meng); enough, content (Tso); loan for i. (Shu). Gl. 1452. The radical is wei 'tail'.

t. **ṭiuk* / *ịiwok* / c h u cut (Kuoyü). — u. *id.* shaft of an axe (Chouli). — v. *id.* cut out, eradicate, exterminate (Sün).

x. **ḍiuk* / *ḍiwok* / c h u check the foot, stop walking (Li), same as h. above.

1225 a—c. **ḳiuk* / *ḳiuk* / k ü e horn (Shī); loan for *id.* compare and make equal (Li).

b. is Yin bone (A 4: 53,3), c. is Chou II (inscr. 163, name). The graph is a drawing. —

d. *id.* rafter (Shī); horizontal branch (Yi).

e. **g̣iuk* / *γiuk* / h ü e hard, stony (Hanfei).

f. **g̣iuk* / *γiuk* / h u a measure (Yili).

1226 a. **ḳiuk* / *ḳiuk* / k ü e hollow shell, hollow (Lie); loan for g. (Tso, one version). —

b—c. *id.* sincere, attentive, diligent (Li).

d—f. **ḳiuk* / *ḳiuk* / k ü e a pair of jades (Tso). e. is Chou II (inscr. 170, m. below abbrev. phonetic). f. is Chou II (inscr. 173, g. below abbrev. phonetic).

g. **χiuk* / *χiuk* / h ü e and **χiuk* / *χiuk* / h u vomit (Tso, one version).

h. **kuk* / *kuk* / k u Broussonetia papyrifera (Shī). — i. *id.* grain (Shī); baby (Sün); live, alive (Shī); emoluments (Shī); good (Shī); treat well (Shī); luck (Shī). Gls. 332, 425, 491, 1147. — j. *id.* nave of a wheel (Shī).

1224	蜀	𦉳	𦉴	蠟	燭	觸	躡	獨	獨	韜	韜	觸	噉	𪔐
	a	b	c	d	e	f	g	h	i	j	k	l	m	n
	濁	獨	獨	屬	屬	櫛	鐸	躡	1225	角	𦉵	𦉶	桷	确
	p	q	r	s	t	u	v	x		a	b	c	d	e
	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐	𪔐
	a	b	c	d	e	f	g	h	i	j	k	l	m	n
	驚	1227	岳	1228	剝	1229	奏	湊	湊	1230	裒			
	q		a		a		a	b	c		a			

k. *g'uk / yuk / h u thin fabric, gauze (Kuots'è).

l. *g'uk / yuk / h u a measure (Chouli); loan for *id.* fear, trouble (Meng); for *g'ük / γ'äk / h ü e and *k'ük / k'äk / k'ü e poor, thin (Kuan); rough, rugged (Chuang); hind-leg (Yili).

m—o. *küg / kzu- / k o u and ? / nzu- / n o u to suckle (Ch'u dialect word, acc. to Tso). n. is Chou I/II (inscr. 215, name), o. is Chou II/III (inscr. 262, name).

p. *küg / kzu- / k o u draw a bow to the full (Meng).

q. *k'üg / k'zu- / k'o u new-born nestling (Chuang).

1227 a. *ngük / ngäk / y ü e mountain, peak (Shu). The Seal has 'hill' and 'mountain'.

1228 a. *pük / päk / p o cut, flay, peel (Shī); to pluck (Shī); lay bare (Chouli); to ruin, break (Tso). Gl. 373.

1229 a. *tsug / tszu- / t s o u bring forward (Shu); make report (Shu); exhibit, display (Shī); perform (music) (Shī); hasten forward (Shī); loan for c. below (Yili). Gl. 333, 1315.

b. *ts'ug / ts'zu- / t s'o u come together, unite (Kuots'è). — c. *id.* the fine lines in the skin (Yili).

1230 a. *b'ug / b'zu / p'o u collect, assemble, all (Shī); come together (Shī); restrict, diminish (Yi). Gl. 411.

1231 a—e. *mug / mzu- / m o u cyclical character. b. is Yin bone (E 122: 1), c. is Yin bone (A 3: 4,1), d. is Yin (inscr. 26), e. is Chou I (inscr. 55). The graph is evidently a drawing of some kind of weapon, akin to the dagger-axe.

f. *mîôg / mzu- / m o u flourishing, luxuriant (Shī); beautiful (Shī); loan for 懋 (Tso). Gl. 525, 1282. Arch. *mîôg (proved by Shī rimes) should give Anc. mîzu, so mzu is irregular.

1232 a. *îiug / t'îu- / c h u horse with white left hind leg (Shī).

1233 a—c. *p'îug / p'îu / f u to hatch (written k. below in Ta Tai li, Hia siao cheng); loan for *id.* confidence (Shī); sincere (Yi); trust (Shu); verify, verification (Shu). Gl. 1859, 2070. b. is Chou I (inscr. 67, sense of d.), c. is Chou II (inscr. 182, sense of d.).

1231 戊 𠂔 戊 𠂔 戊 𠂔 1232 𠂔 1233 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
 a b c d e f a a b c d e f
 郭 埴 埴 埴 埴 埴 埴 埴 1234 𠂔 𠂔 1235 𠂔 𠂔 𠂔
 g h i j k l m n o a b a b c

The graph has 'claw, hand' and 'child'. — **d—e.** *id.* prisoner of war, booty (Tso).
e. is Yin bone (D 6). — **f.** *id.* hemp in fruit (Erya, no early text ex.); loan for **i.** (Meng).
 — **g.** *id.* outer wall (Tso).

- h.** **p'iu*g / *p'iu* / f u and **p'io*g / *p'io*u / f o u and **p'w*ag / *p'u*ai / p'ei great (Chuang).
i. **p'iu*g / *p'iu* / f u and **b'io*g / *b'io*u / p'ia o die of starvation (Meng).
j. **p'iu*g / *p'iu* / f u and **b'io*g / *b'io*u / f o u a kind of bird-net (Shi).
k. **p'iu*g / *p'iu* / f u raft (Lunyü); **b'io*g / *b'io*u / f o u drum-stick (Li).
l—m. **b'io*g / *b'io*u / f o u to float (Shi); frivolous (Shu); surpass (Li). Gl. 1447. **m.** is Chou (inscr. 356, name). — **n.** *id.* Ephemerida (Shi).
o. **b'io*g / *b'io*u / p'ia o and **b'io*g / *b'io*u / p'o u come together (Shi ap. Shuowen). Gl. 411.

1234 a—b. **tü*g / *tü*- / t o u Shuowen says: wrangle, thus taking it to be the primary form of 1235 c. below (no text). **b.** is Yin bone (A 2: 9, 4, name). The graph is a drawing.

1235 a. **d'ü*g / *d'ü*- / t o u Shuowen says: wine vessel (no text). The original graph must have been drawing.

- b.** **tü*k / *tü*k / c h o hew, chop, carve (Shi); break open (Tso).
c. **tü*g / *tü*- / t o u quarrel, wrangle (Lunyü).

* * *

In the following groups I have placed words the Archaic readings of which I have been unable to reconstruct for lack of Shi rime or hie-sheng connections. In most cases also the explanation of the graphs is obscure. These words I arrange according to the Anc. Chin. (Ts'ieyün) rimes.

1236 a. **sä*- / s o final particle (Ch'uts'i); in later times applied to a word *sia* / sie a few, some.

- b.** **luä*- / l o plant fruit (as opp. to tree fruit) (Chouli).
c. **ša*- / s h a and **äi*- / y a i breaking voice (Lao).

1237 a—b. *kji*- / k i and *g'ji*- / k i to pour out (Chouli); broth of boiled meat (Tso); loan for *g'ji*- / k i together with (Chou III/IV, inscr. 327). Since this latter is probably *id.* with 515 o., we might dare reconstruct a **g'ied* / *g'ji*- / k i (?). Gl. 1394.

c—h. *i* / y i ritual vase (Shu); loan for *id.* rule, norm, law, regular (Shi); constant (Shu); practice (Shu). Since Meng (quoting Ode 260) has the variant 夷, we might dare reconstruct **dier* / *i* / y i. **d.** is Yin (A 5: 1, 3), **e.** is Yin (inscr. 1), **f.** is Yin (inscr. 2), **g.** is Chou I (inscr. 54), **h.** is Chou II (inscr. 140).

i—j. *ti*- / c h i embroidery (Chouli, one version ap. Cheng Hüan). **j.** is Chou II (inscr. 133). The graph is a drawing.

k. *i*'i / c h i fine cloth (Shi).

l. *dä*'i- / s h i posthumous name (Li).

1236	些	蘇	嗔	1237	泊	怕	辨	霰	霰	霰	霰	霰	霰	霰	霰	1238
	a	b	c		a	b	c	d	e	f	g	h	i	j	k	
謚	自	肉	白	白	黎	哭	哭	哭	睢	莊	又	響	響	圮		
l	m	n	o	p	q	r	s	t	u	v	x	y	z	a'		
羈	豸	豸	危	咭	豕	豕	豕	豕	紫	蕊	1239	卉	1240	哈	猜	
a	b	c	d	e	f	g	h	i	j	k		a		a	b	
買	買	賣	灌	薤	乖											
c	d	e	f	g	h											

m—p. dz'i- / tsī self (Shī); to follow (Shī); from (Shī). Gl. 300, 766, 1731. n. is Yin bone (A 1: 30,5), o. is Chou I (inscr. 54), p. is Chou I (inscr. 55). The graph is said to be a drawing of a nose and occurs in this sense as radical in 鼻, cf. also 1088 and 521 c. above.

q. dz'i / shī spittle (of a dragon) (Kuoyü).

r. b'ji- / pi overbearing (Shī). Gl. 943.

s—t. g'jwi / k'uei demon with only one foot (Kuoyü); N. Pr. (Shu); reverently fearful (Shu ap. Meng). t. is Yin (inscr. 22, name). The graph is a drawing.

u. xjwi / huei staring, rude, overbearing, vulgar (Chuang).

v. n'zwi / juei hanging bands of cap (Li).

x. swi / suei walk slowly (Shī ap. Ts'ieyün and Yüp'ien). Gl. 195.

y—z. pji- / p'e i (the Pek. aspirate is irregular) reins (Shī). z. is Chou III/IV (inscr. 326). The graph has a drawing of an animal in the middle and the two strings (reins) on the sides. In the modern character the drawing of the animal has been misunderstood and corrupted into 'carriage' and 'mouth'.

a'. b'ji- / p'i, pi (the Pek. aspirate is irregular) overthrow, destroy (Shu). Gl. 1238.

1238 a. kjig / ki bridle, halter (Tso); knot of hair on head of child (Li); possibly *kia / kjig / ki, since it serves as variant for 1 a'. above (Tso).

b—c. d'ig: / chī Shuowen says: to crawl, as feline beasts on prey or as reptiles (no text). loan for id. disperse (Tso). c. is extracted from the archaic graph for 766 i. above (Chou I, 98). The graph is a drawing.

d. t'ig: / chī goblet (Chuang).

e. dz'ig: / shī lick (Chuang).

f—i. sig: / shī pig, swine (Shī), boar (Tso). g. is Yin bone (A 3: 33,3), h. is Yin (inscr. 32), i. is Chou (inscr. 360). The graph is a drawing.

j. n'zwig: / juei and n'zwi: / juei hang down (Tso). — k. id. (both readings) ovary of a flower, fruit (Ch'uts'i).

1239 a. xjwei:, xjwei- / huei vegetation, plants (Shī).

1240 a. x'qi / hai laugh (Ch'uts'i).

b. ts'qi / ts'ai suspicion (Tso); to doubt (Tso).

c—d. mai: / mai buy (Chouli). d. is Chou (inscr. 346, name).

- d. *χáu* / h a o to clear away, to weed (Shī).
 e. *áu*: / a o old woman (Kuots'ê).
 f. *náu*: / n a o brain (Li). — g. variant of the preceding (Chouli).
 h. *t'áu* / t'a o t'a o-t'ie glutton (Tso). The Seal has 'cry out' and 'eat, food'.
 i. *niau* / n a o clamour (Shī). — j. *id.* disorderly (Shī).
 k. *pau*- / p a o leopard (Shī).
- 1245 a. *ieu*: / y a o retired, despondent (Chuang). — b. *id.* dark (Kuan). The Seal has 'sun' below 'tree'.
 c. *lieu*, *lieu*- / l i a o to measure (Kuoyü); to put the hand on, to stroke (Chuang). The character has 'rice' and 'bushel'.
 d. *lieu* / l i a o select (Shu). Gl. 2098.
- 1246 a. *tzu*- / t o u l u n g-t o u name of a constellation (Kuoyü).
 b. *lzu*- / l o u narrow (Lunyü); in straitened circumstances, mean (Shu); uncultivated, vulgar (Tso).
 c. *izu*- / y u a kind of monkey (Ch'uts'i). The Seal has 'dog' and 'cave, hole'.
- 1247 a—b. *iam*- / y e n beautiful (Shī).
 c. *t'iem*:, *t'iem*- / t'ie n to disgrace (Shī). The Seal has 'heart' and 天, here in the sense of 'to brand on the forehead'.
- 1248 a. *t'uan*: / t' u a n t'ing-t' u a n trampled (sc. field) (Shī). The Seal has 'field' and 'heavy'.
 b. *d'ān*- / c h a n a seam coming open, rip open (Li).
 c. *γwān*- / h u a n deceit, deceiving tricks (Shu).
- 1249 a. *ts'iwān*, *ts'iwān*- / t s'ü a n orange-coloured silk (Li).
- 1250 a. *kien*: / k i e n silk cocoon (Tso); thin, weak (voice) (Li); corn on foot (Kuots'ê). — b. *id.* robe stuffed with silk floss (Tso ap. Shuowen).
 c. *ts'ien*- / t s'ie n red (Shī). Probably **ts'ien* / *ts'ien*- / t s'ie n = 812 t', Gl. 166. — d. *id.* pall over a hearse (Li).
 e. *nien*- / n i e n and *γien*: / h i e n sunlight, heat (Shī). The Seal has 'sun' and 'appear, visible, see'. Probably **nian* / *nien*- / n i e n, since it is cognate to 217 **nian* 'burn', Gl. 723.
 f. *kiwen* / k ü a n millipede (Li ap. Shuowen); loan for *id.* purify, pure (Shī); brilliant (Tso). (Probably **kiwan* / *kiwen* / k ü a n since k ü a n 'pure' may be the same word as 228 h. above). Gl. 426, 1918.
 g—h. *γiwen*:, *γiwen*- / h ü a n a fierce animal (Erya, no text ex.); h. is pre-Han (inscr. 449, name).
- 1251 a. *ngiēn* / y i n insincere (Shu); stupid (Tso). The Seal has 'slave' and four 'mouths'.
 b—e. *ngiēn*- / y i n force oneself to, be willing (Shī); and, yet (Tso). Gl. 556. d. is Yin (inscr. 18, name), e. is Chou (inscr. 378, sense of name). — f—g. *iēn*- / y i n seal (Kuots'ê). g. is Chou II (inscr. 180, sense here uncertain).
 h. *tsiēn*- / c h e n shake (Chouli) (probably **tien* / *tsiēn*- / c h e n, see 455 p.).
 i. *liēn*- / l i n a kind of rush (only Han-time text ex.); loan for *id.* accumulate (l i n-s h i) heaped stones (Mo). — j—k. *id.* Shuowen says: fire (no text). k. is Yin bone (O 192, name). The graph has 'door' and 'fire'.

1250 爾 爾 倩 轉 現 燭 贊 贊 1251 器 愁 愁 愁 愁 1252 鍾
 a b c d e f g h a b c d e
 印 的 甄 蘭 閃 閃 尹 凡 凡 潤 敏 煥 煥 1252 鍾
 f g h i j k l m n o p q r s a
 司 司 電 1253 贈
 b c d a

1—n. *iüēn*: / yin (Mand. yin is irregular, we should expect a y ü n) govern (Tso); governor, director (Shu); true, regular (Li); straight (Shī). Gl. 731. m. is Yin (A 1: 11,5), n. is Chou I (inscr. 69).

o. *níüēn*- / j u n intercalary month (Shu). — p. *id.* soak, moisten (Shu); enrich, make beautiful (Lunyü).

q—s. *mīwēn*: / m i n diligent, active (Shī); hasten, quickly (Lunyü). r. is Chou I (inscr. 65), s. is Chou II (inscr. 156). The reading Anc. Chin. *mīwēn* (Mand. m i n) of this word is very curious. It has as phonetic to the left **mwəg*, and rimes in the -g class in the Shī. The graph must have served for a -g word in Arch. Chinese (**məg* or **mwəg*), and then been transferred to a synonymous -ēn word; loan for 947 g. **məg* / *mzu*: / m o u the big toe (Shī). Gl. 866.

1252 a. *k'eng* / k'eng sound of metallic instruments (bells etc.) (Li). The Seal has 'metal' and 'hard'.

b—c. *χweng* / h u n g noise (only Han-time text ex.); c. is pre-Han (inscr. 399, name).

d. *meng*: / m i n (Pek. min is irregular, we should expect a m e n g) toad (Chouli); loan for *mīēn*: / m i n exert oneself (Shī). Gl. 95. The original graph was probably a drawing.

1253 a. *p'üung*- / f e n g gifts (esp. of carriages and horses) in aid of burial (Ch'unts'iu).

1254 a. *lāp* / l a break (Kungyang; some versions have 拉 and possibly the reading of this has been erroneously transferred to the present char.).

b. *tš'āp* / c h' a to gather, collect (Li; Cheng Huan reads it **χiəp* in this sense); to lift (Li); to insert (Yili); to bring down (sc. hands to the earth) (Li). The Seal has 'hand' and 'reach'.

1255 a—b. *d'iep* / t i e double, accumulate (only Han-time text ex.; probably *id.* with 690 g. and hence **d'iep*). loan for *id.* to fear (Shī). Gl. 1083.

c—d. *siep* / s i e harmonious, accomodating (Shu); loan for *id.* to march (Shī). Gl. 781, d. is Chou II/III (inscr. 258).

e. *niep* / n i e exhausted, weary (Chuang).

1256 a. *ngiet* / n i e in risk of collapse, unsettled (Shu).

b. *t'iet* / t' i e iron (Shu).

c. *d'iet* / t i e and *t'iet* / t' i e black horse (Shī).

1254 擗 扱 1255 疊 疊 燮 燮 茱 1256 隍 鐵 驛 屑 屑 觸
 a b a b c d e a b c d e f
 1257 溢 鎰 𪔐 𪔐 𪔐 𪔐 𪔐 𪔐 𪔐 𪔐 𪔐 𪔐 𪔐 𪔐 1258 涸
 a b c d e f g h i j k l m a
 𪔐 𪔐 𪔐 𪔐 1259 𪔐 𪔐 1260 𪔐 𪔐 𪔐 𪔐 𪔐 𪔐
 b c d e a b a b c d e f

d—e. *siet* / *sie* detail, trifle (Tso); loan for *id.* pure, consider pure (Shī); used for 397
 a. as loan for 402 b. **djēt* / *jēt* / *y i* reckless (Shu). Gl. 1804. e. is a vulgar variant.
 f. *kiwet* / *küe* buckle (Shī).

1257 a. *iet* / *y i* overflow (Hiaoking), inundate (Li); overwhelm (Shī); spread out (Meng);
 loan for *id.* a handful (Yili). Gl. 758. The Seal has 'water' and 'increase'. Abbreviated
 phonetic in next:

b. *jēt* / *y i* an ancient weight (Meng). — c. *id.* a particle (Shī ap. Shuowen).

d. *tsjēt* / *ch i* raise, lift up (Shu); *tsjēt* is the reading both in Ts'ieyün and Shīwen, but
 it should be corrected into **tjak* / *tjak* / *ch i* (*id.* with 916), see Gl. 1520. The Seal
 has 'rise' and 'horse'.

e. *sjet* / *si* all, completely (Shī); exhaust (Tso).

f. *sjet* / *si* and *sjet* / *sê* *si-s o* cricket (Shī).

g. *piēt* / *pi* rushing wind (Shī); fresh spring welling up (Shī). Gl. 366.

h—l. *sjuēt* / *sü* cyclical character (Shu). i. is Yin bone (A 1: 50,4), j. is Yin bone
 (A 3: 6,2), k. is Chou II (inscr. 134), l. is Chou II (inscr. 166). The graph seems to be
 a drawing of a weapon akin to the dagger-axe.

m. *xiuēt* / *h ü* reckless (Kungyang).

1258 a. *gak* / *h o* to become dry (Li). The Seal has 'water' and 'solid'.

b—d. *tjak* / *ch'o* run over, pass over, go over (e. g. steps of a staircase) (Kungyang
 ap. Shuowen). c. is Yin bone (B hia 14: 18), d. is extracted from the archaic graph
 for 通 (Chou II, inscr. 164). The graph has 'foot' and 'street'.

e. *tsjak* / *ch o* string attached to arrow (Meng).

1259 a. *xpk* / *h o* sudden (Chuang).

b. *g'ipk* / *ki* wooden sandal (Chuang).

1260 a. *gek* / *h o* kernel (Chouli) (probably *id.* with 937 a' and hence **g'ek*).

b. *nek* / *ni* Shuowen says: to lie sick (no text). Ts'ieyün alternatively takes the character
 to be a variant of 牀 *dz'iang* / *dz'iang* / *ch'u an g* bed.

c. *tsjak* / *ch i* one single (Kungyang). The Seal has 'hand' and 'bird'.

d. *giek* / *hi* sorcerer (Kuoyü). The Seal has 'sorcerer' and 'see, appear'.

e. *miek* / *mi* cover on elbow-rest in front of carriage (Li).

f. *xiwek* / *h ü* and *xwvk* / *h u o* sound of ripping, bursting (Chuang).

一 394 丸 163 予 83 鹽 585 佶 302 僂 933 僂 577 全 234 蕞 109 刃 456 剗 537
 丂 1041 凡 625 承 896 侖 470 僂 127 僂 1077 全 234 分 471 畚 933
 丅 833 丹 150 事 971 人 388 會 651 假 33 兩 736 尤 656 划 7
 乚 400 主 129 介 327 佩 951 僂 894 兀 487 俞 125 刂 279 力 928
 三 648 二 564 仁 388 來 944 僕 633 元 257 萌 183 冠 160 列 291 加 15
 上 726 乂 347 于 97 今 651 僂 930 係 633 允 468 典 476 兔 261 刑 808 劓 639
 下 35 乃 945 互 54 反 924 使 975 僂 253 光 706 八 281 冢 1218 初 87 助 467
 丈 722 久 993 五 58 以 976 俎 46 僂 1144 兄 765 大 1032 最 325 別 292 勅 917
 丕 999 乚 780 云 460 从 1191 便 221 偏 984 先 478 公 1173 最 325 利 519 勑 831
 丂 247 之 962 井 819 付 136 侯 113 傅 102 充 1011 号 1241 冥 841 刮 302 勇 1185
 丑 1076 乏 641 亘 164 夂 453 信 384 傷 720 兆 1145 兵 759 託 780 刷 298 勑 944
 丙 757 屯 4 互 881 令 823 俊 468 傾 828 兕 1183 共 1182 幕 802 到 1132 劓 933
 世 339 仁 806 亞 805 代 918 侵 661 僂 613 兕 1171 貝 121 制 335 勑 1217
 丘 994 乎 55 些 1236 伐 307 僂 831 僅 480 克 903 其 952 丂 899 刺 272 務 1109
 丕 999 𠂔 554 𠂔 910 伊 604 倂 893 僂 206 兕 324 兼 627 冬 1002 前 245 勑 1188
 且 46 邑 543 任 667 係 876 倂 208 兕 873 業 1211 冰 899 到 831 勞 1135
 呂 976 囟 1199 亡 742 伏 935 保 1057 倂 208 僂 900 冀 603 凌 898 則 906 勑 339
 丞 896 勿 1199 亢 698 企 862 俗 1220 僚 1151 兕 222 兕 603 刺 868 勝 893
 並 840 乖 1240 亦 800 休 1070 𠂔 140 僂 660 兕 556 同 842 几 602 削 1149 勢 330
 翌 1235 乘 895 交 1166 余 82 候 113 僂 507 兕 63 丹 622 凱 548 剗 534 勑 480
 亥 937 佗 4 侑 397 僂 433 碗 487 冉 622 鳳 708 剗 295
 乚 1064 乙 505 京 755 倂 138 倫 470 倂 433 充 229 冊 845 剗 999 勺 1120
 个 349 九 992 亮 755 倂 138 倉 703 僂 235 𠂔 660 冊 845 凶 1183 剗 1244 勿 503
 𠂔 786 也 4 享 716 住 129 倍 999 僕 1211 兕 117 再 941 出 496 剗 933 勺 391
 丰 1197 乞 517 亨 716 位 539 倂 1077 僂 256 𠂔 888 罔 763 出 510 剗 1228 包 1113
 中 1007 乳 135 亨 833 作 806 倂 1077 僂 637 罔 763 函 643 剗 285 勾 313
 𠂔 187 乾 140 毫 773 倂 838 修 1077 僂 644 入 695 昇 97 剗 507 勿 1199
 串 159 𠂔 180 豐 148 侃 141 倩 1250 僂 389 內 695 胃 1079 刀 1131 剗 1114 凶 1183

Radicals 1—20

采 1017	凡 383	卽 923	叉 1112	台 976	否 999	唉 938	椒 33	圖 64	堽 485	堽 56
匏 1113	午 60	卻 776	步 1046	史 975	告 1039	哭 1203	蜀 1090	場 720	壺 424	
匊 987	半 181	卿 714	又 492	司 972	和 8	啜 295	嘗 725	土 62	堽 633	壽 1090
匋 1047	升 897	嚮 206	友 995	叫 1064	咄 622	啍 464	嚮 660	上 835	堽 881	
匕 565	卉 1239	艮 934	号 1041	命 762	啓 588	器 536	圭 879	堽 1164	峯 1197	
匕 566	卑 874	厂 145	及 681	召 1131	杏 999	商 734	敷 1162	圻 97	報 1058	
化 19	卒 490	厄 844	曼 661	回 542	音 999	啗 672	聲 1131	圻 1237	聖 923	又 1237
半 1060	協 639	斤 792	叔 1031	后 112	周 1083	售 1091	韻 768	在 943	堽 843	爰 468
北 909	典 476	厓 879	殺 295	吉 393	咎 1068	蜀 1090	環 256	均 391	膝 893	奏 898
	卓 1126	厚 114	取 131	各 766	啖 1244	咏 1218	馨 1038	星 404	塞 908	復 1034
匚 741	南 650	原 258	受 1085	向 715	咄 1240	唯 575	巖 1251	坐 12	堽 480	爰 1177
匚 408	博 771	𡵓 979	段 33	合 675	咨 555	𡵓 983	嚴 607	坐 12	堽 374	復 36
匚 679	麻 858	叛 181	名 826	𡵓 18	𡵓 1138	嚮 714	坤 421	墨 904	隹 468	
匚 679	卜 1210	厥 301	資 1097	吏 975	𡵓 1649	善 205	囊 730	垂 31	墮 11	夔 1237
匚 729	卞 220	厥 607	叟 1097	同 1176	聿 688	單 147	𡵓 1140	奎 1032	墮 83	
匚 739	占 618	厥 616	釐 979	呂 76	咸 671	零 466	𡵓 480	墮 483	夕 796	
匚 589	𠂔 1081	厲 340	釐 460	吳 59	品 669	喪 705	垣 164	堽 1211	外 322	
匚 630	卦 879	叢 1178	吾 58	𡵓 788	喜 955	四 518	均 249	墮 727	夔 260	
匚 579	厶 557	𡵓 30	𡵓 788	帝 877	囚 1094	墮 740	𡵓 416	多 3		
匚 777	印 699	厶 887	口 110	昏 302	𡵓 865	設 1226	因 370	埃 938	壑 767	夙 1030
匚 122	卯 1114	厶 887	古 49	吞 361	𡵓 1238	𡵓 1236	困 420	堅 369	壑 577	夜 800
匚 601	危 1238	厶 488	可 1	𡵓 348	哉 943	𡵓 1134	困 485	培 999	壞 600	夙 450
匚 540	危 29	厶 992	句 108	君 459	𡵓 15	嗣 972	固 49	𡵓 330	夢 902	
	印 1251	去 642	台 229	谷 776	哥 1	𡵓 926	園 81	堽 480	士 470	
匚 253	卯 179	參 647	叶 639	含 651	𡵓 196	𡵓 1064	國 929	堂 725	壬 667	大 317
	𡵓 444	𡵓 587	𡵓 695	員 227	嘆 152	𡵓 425	圻 672	壯 727	太 317	
十 686	卷 226	又 995	只 865	肉 645	南 643	𡵓 3	園 256	執 685	壹 127	天 361
千 365	卽 399	反 262	右 995	呈 835	唐 700	嘉 15	園 790	堽 83	壹 395	大 114

夫	101	妃	581	婿	11	執	1026	宴	253	寺	961	尸	561	屯	427	工	1172	帝	877	度	801
夫	924	奴	189	娶	1109	聲	1226	家	32	寺	299	尸	1251	牛	788	巧	1041	師	559	庫	74
夫	312	如	94	嫩	584	聲	979	容	1187	封	1197	尺	794	黎	468	左	5	席	797	庶	804
央	718	好	1044	媚	367	聲	289	宮	1006	曷	905	尼	563		巨	95	常	725	康	746	
夷	551	姊	554	娥	294	孿	178	幸	965	尊	102	反	216	山	193	巫	105	帶	315	痾	3
奇	43	姊	554	媼	1244	學	1038	密	405	射	807	尾	583	岑	651	工	1172	幅	933	庸	1185
夾	630	妥	354	媼	1144	字	84	寔	636	軼	807	局	1214	岸	139	匿	1090	幕	802	廐	987
奄	614	妝	727	媼	877	它	4	寧	837	尉	525	屈	510	叕	896	曷	1090	幟	920	廐	204
幸	696	妙	1158	媼	651	允	1196	寧	837	專	231	屈	496	岡	697	差	5		廚	127	
幸	696	公	1189	媼	979	宅	780	寧	837	將	727	居	49	岳	1227		干	139	廣	707	
奇	1	姊	745	媼	893	安	146	寔	111	封	127	屍	429	峻	468	己	953	平	825	廟	1160
奈	318	妬	795	媼	727	守	1099	宿	1029	尊	430	屍	561	島	1116	己	977	拜	239	廣	727
奉	1197	妾	635	羸	38	完	257	寒	143	尋	662	屎	561	崩	886	己	967	年	364	勵	480
奔	438	姊	622	媼	829	宏	887	寐	531	對	511	屋	1204	嵩	470	巴	39	幸	696		
奕	167	妻	592	媼	389	交	992	寅	450			履	1259	崙	470	配	960	幸	810	廷	835
契	279	委	357	嬰	814	宋	1004	富	933	小	1149	肩	1256	崔	575	巷	1182	并	824	延	203
奏	1229	姜	711	嬖	178	宓	405	實	398	少	1149	肩	1256	嵩	1012	異	953	拜	824	建	249
莫	363	威	574			死	260	寔	661	未	1031	展	201	隨	11	哭	433	幹	140		
莫	480	姦	184	子	964	宕	701	寔	165	尙	725	屏	595	巒	178			巾	482	幺	1115
奧	1045	姦	139	子	283	定	833	寔	58	京	787	屏	824					巾	482	幺	1115
奪	274	娉	834	孔	1174	官	157	寔	42	京	1151	屏	208	川	462	市	679	幻	1248	弄	893
奭	913	娉	938	存	432	宜	21	寔	665	匙	210	履	562	《	422	市	501	幼	1115	弄	1180
學	1038	姬	960	幸	491	家	1031	寫	799	尤	996	履	633	州	1086	市	963	纛	1115	食	615
奮	473	妻	123	孚	1233	宗	1003	素	1151	往	734	履	123	亢	742	布	102	幽	1115	巽	790
嬭	237	婆	25	孝	1168	客	766	寔	256	尨	1201	履	1138	至	831	希	549	幾	547	舞	1182
		媼	1141	孟	761	宦	188	寔	902	就	1093	屬	1224	巢	1169	吊	1087				
女	94	婦	1001	李	538	宣	164			爐	1188			鼠	637	吊	331	庠	792	弋	918
奴	94	媼	18	孫	434	害	314	寸	431			少	1052			帥	499	庚	746	式	564

Radicals 37—56

式 918 彗 784 徵 1162 悛 468 憐 387 戔 943 手 1101 推 575 擇 790 敦 917 𠂔 34
 弑 918 徵 584 恩 1199 尙 507 戔 620 才 943 捷 636 擣 238 敝 341 幹 140
 彤 1008 忽 1199 替 660 戔 927 扱 1254 探 666 獲 784 敦 464
 弓 901 彤 808 心 663 戔 295 憐 1151 𠂔 7 扌 304 掌 725 攬 637 敢 607 斤 443
 弔 1165 彥 199 必 405 享 464 憲 250 戔 155 扌 656 措 798 擊 609 敝 725 斤 792
 引 371 彪 1106 忍 456 倫 470 戔 302 或 929 扱 130 拯 1218 擣 389 散 156 斨 727
 弘 987 或 929 志 962 惠 533 畢 790 戔 1031 折 287 揲 633 擣 1152 敢 286 斨 795
 弗 500 彬 474 忌 953 戔 919 懋 1109 戔 504 抑 915 插 631 擣 485 敬 813 斬 611
 弔 406 彭 750 忽 503 愛 508 戔 256 戔 920 承 896 擣 688 擣 17 敦 1162 斨 869
 弔 1046 市 501 脩 11 勳 480 戔 688 拜 328 擣 720 擣 880 敢 1129 斨 382
 弟 591 役 851 念 670 感 671 戔 11 截 310 拊 606 擣 1199 擣 178 敦 1245 斨 1235
 弔 560 止 871 忱 656 惕 720 戔 395 戔 310 扌 4 擣 253 戔 167 斨 45
 弛 4 往 739 忝 1247 惶 830 戔 395 戔 785 扌 4 擣 273 支 864 敢 877 斨 170
 弦 366 待 961 忱 497 復 1034 戔 600 戔 785 扌 220 損 435 支 864 數 123
 弔 360 後 115 急 681 意 957 戔 880 戔 943 扌 220 擣 771 改 936 數 1207 方 740
 弱 1123 律 502 淑 1244 盟 426 戔 178 戔 22 括 302 擣 1144 斨 1041 整 833 斨 254
 弔 406 徑 831 怨 260 戔 885 戔 1071 協 639 擣 1254 斨 1103 斨 613 斨 740
 强 713 徒 62 思 973 戔 1226 戔 1015 戶 53 拾 687 擣 43 攸 1077 斨 790 斨 740
 强 713 徒 871 怪 991 憲 908 戔 844 擣 279 擣 143 攸 457 斨 341 斨 61
 穀 1226 得 905 恬 621 憑 899 戔 7 尺 967 擣 299 擣 330 斨 1109 斨 102 斨 4
 彌 359 從 1191 恙 732 謹 480 戔 303 戔 532 擣 468 擣 328 斨 584 斨 979 斨 1080
 御 60 恆 881 慧 527 戔 1231 后 588 捕 102 擣 877 斨 1166 斨 79 斨 443
 彗 1208 復 1034 恭 1182 慶 753 戔 818 所 91 拳 226 擣 1117 斨 320 斨 501
 彗 334 微 584 恐 1172 愁 1251 戔 1257 扌 842 擣 999 擣 286 斨 793 文 475 斨 740
 彗 527 徭 1144 悉 1257 愁 1251 戔 1243 扌 246 擣 938 擣 1211 斨 1130 斨 190 斨 1137
 東 524 微 286 恕 94 慮 69 戔 1013 扌 212 擣 295 擣 256 斨 1167 斨 77
 彗 509 徵 891 息 925 憂 1071 我 2 扌 53 擣 368 擣 1162 斨 1167 斗 116 斨 150
 彗 1237 德 919 恥 959 戔 329 戔 990 擣 470 擣 854 斨 1251 斨 1245 斨 70

旄 563 昏 457 暇 33 有 995 枚 546 栢 893 楊 720 橐 1107 舂 631 殤 720 龜 612
 族 1206 台 552 瞽 330 朋 886 栢 554 桀 284 檣 933 桀 1208 歎 313 殤 480
 旂 1 明 760 暴 1136 服 934 栢 554 桓 164 楚 88 櫓 224 歎 152 殤 790 毛 1137
 旃 236 昌 724 曠 144 肱 530 栢 622 桀 139 楂 46 櫓 790 舂 651 殤 389 毫 1129
 旄 1145 昔 798 暨 515 朔 769 林 655 栽 943 櫓 1109 櫓 688 舂 295 毫 345
 旄 1104 易 850 曆 858 朕 893 枕 656 桀 382 桀 1109 櫓 609 爻 130 麓 979
 旄 1 昊 924 望 742 析 857 梨 519 桀 843 櫓 843 止 961 段 172 麓 1137
 旗 952 昊 924 曰 304 朝 1143 析 239 桀 519 櫓 984 櫓 1209 正 833 殺 319 斃 1195
 旄 195 昭 924 申 385 暨 743 杵 86 梁 738 榦 140 櫓 289 此 358 殷 448
 旄 148 咎 961 史 540 杵 1244 榦 965 櫓 102 櫓 1068 步 73 殷 1226 氏 867
 旗 89 昊 1042 曲 1213 木 1212 杵 1245 榦 1077 殺 1226 櫓 577 武 104 殤 832 民 457
 旄 526 杵 376 曳 338 本 440 杵 1158 榦 1096 櫓 1144 櫓 399 堂 739 殷 987 氏 590
 旄 321 杵 463 更 745 末 277 東 1175 榦 1096 櫓 1129 櫓 795 堂 725 醫 589 卒 302
 旄 720 吹 1257 未 531 松 1190 桀 471 櫓 1129 櫓 1144 歲 346 毀 356 氓 742
 无 106 星 812 昌 313 尤 497 桀 633 桀 509 樂 1125 櫓 178 歷 858 殷 429
 无 515 是 866 曼 266 札 280 桀 623 桀 640 櫓 1242 歸 570 斃 854 气 517
 旄 515 昭 1131 曹 1053 桀 319 桀 792 桀 664 櫓 43 尺 624 穀 516 氣 517
 旄 18 晉 378 書 45 束 868 桀 792 桀 725 櫓 46 次 555 尙 269
 旄 時 961 替 1241 朱 128 桀 948 櫓 774 櫓 183 尙 443 尙 269 母 107 水 576
 日 404 恒 164 晉 1241 朱 10 桀 1025 櫓 774 桀 263 歎 301 尙 269 母 947 永 764
 旦 149 晏 146 最 325 桀 10 桀 268 棘 911 桀 330 叔 1031 死 558 毒 1016 求 1066
 旬 392 晝 1075 替 660 朽 1041 東 185 桀 999 櫓 1151 歎 162 死 558 毒 1016 求 1066
 旭 992 晝 1250 曾 884 杏 749 柔 1105 櫓 1050 櫓 1211 谷 1202 歎 154 毓 1021 汙 742
 早 1049 啓 588 會 321 李 980 柳 1114 櫓 1218 樹 127 歎 938 殤 453 比 566 汙 97
 晏 253 景 755 輦 385 朽 97 桀 1114 櫓 1218 樹 127 歎 938 殤 453 比 566 汙 97
 早 139 晶 820 竭 313 東 1222 桀 302 櫓 399 櫓 920 歎 672 殤 930 必 405 汙 97
 昆 417 普 72 桀 318 桀 403 桀 535 櫓 795 歎 652 殤 509 龜 566 沈 656
 昏 457 陽 720 月 306 果 351 桑 704 櫓 688 櫓 507 歎 952 殤 509 龜 975 咎 677

Radicals 70—85

沒 492	澤 1015	準 467	濕 692	鳥 799	熾 920	片 218	友 276	旅 77	璽 238	男 649
沛 501	涇 831	溫 426	審 466	焚 474	營 843	牒 633	犯 626	率 498	環 600	𪔐 422
汨 304	浸 661	滅 294	濱 389	煊 464	燮 1255	牖 1082	狄 856			甸 362
洒 247	涉 634	滌 208	壑 1240	然 217	熱 330	狝 220	玉 1216	瓜 41	界 521	
沙 16	浚 520	溢 1257	澗 11	無 103	燠 1157	牙 37	狂 739	王 739	𪔐 422	
沐 1212	浚 468	澗 1010	澗 642	閑 1251	燠 1119	狀 727	玟 492	瓦 20	留 969	
沃 1141	浦 102	滕 893	滄 1119	焦 1148	爨 177	牛 998	狄 1246	玫 546	頤 999	留 969
汭 792	涂 82	滯 3157	藹 1119	煢 843	𪔐 1111	牝 566	狢 303	珮 951	甄 1251	畐 933
滌 792	流 1104	滿 183	鸛 152	煬 720	爪 657	牡 1063	狻 468	現 241	𪔐 387	𪔐 392
法 642	頤 988	漏 120	樂 178	煙 483	爭 811	牢 1056	焱 1155	琰 236	𪔐 252	畐 439
泰 316	涇 657	凜 1070		煢 1151	爨 255	牧 1037	猜 1240	琢 1218		留 1114
沿 229	深 666	漠 144	火 353	煢 1151	爨 255	牧 1037	猜 1240	琢 1218		留 1114
泉 237	沿 672	漿 1237	灰 950	煢 843	再 894	牽 366	獸 616	琴 651	甘 606	留 1114
波 25	淮 601	澗 1106	災 940	熊 674	爨 876	狢 65	狢 1096	琛 666	甚 658	畜 1018
沱 4	淪 470	滄 799	災 940	熏 461	為 27	狢 58	獄 1215	琛 1208	嘗 725	畐 922
沱 1241	淳 464	潛 660	災 791	熙 960	𪔐 180	犂 519	獠 1151	瑕 33		畐 949
治 976	涸 1258	滿 507	炎 617	騰 893	爵 1121	犂 831	獠 387	瑟 411	生 812	畐 839
洼 879	涿 1218	澈 286	炊 30	頤 828		犂 438	獠 507	瑤 1144	銓 484	畐 407
洛 766	森 1161	潘 195	炭 151	煢 682	父 102	犂 464	獠 256	鼓 1226	產 194	畐 954
泰 401	凌 898	鴻 134	威 294	煢 682		犀 596	獵 637	瑣 13	甥 812	畐 468
洳 410	湯 720	潛 156	烜 164	熱 330	爨 1167	犂 984	獠 359	瑩 843		畐 195
洳 930	涇 694	潦 1151	烏 61	煢 144	爽 733	犂 979	獲 784	瑤 183	用 1185	畐 847
津 381	涇 483	澤 790	燕 896	煢 1151	甬 359	犂 226	獸 1100	瑾 480	甬 1185	畐 295
洳 338	滌 339	澗 688	越 943	燭 660		犂 2	獲 1152	璞 1211	甬 102	畐 725
活 302	淵 367	凜 1134	烹 751	燄 617	爨 727	犂 1091	獸 252	瑤 466		畐 710
沂 239	福 933	澗 313	煢 468	燄 617	牀 727	犂 1091		環 256	田 362	畐 1248
洳 164	溥 771	激 1162	焉 200	燄 387	牆 727		玄 366	璽 359	由 1879	畐 720
泊 1237	涇 693	漢 784	煢 1197	燕 243		犬 479	玆 966	瓊 167	甲 629	暢 720

畿	547	白	782	盧	69	脊	226	矢	97	祿	175	秋	1092	容	672	第	554	簪	660	糾	1064
品	577	白	781	盤	1074	曉	226	知	863	崇	528	科	8	邃	526	第	591	博	771	約	1120
疆	710	皂	714	盤	1241	眾	1010	矧	560	票	1157	柿	554	窳	1243	筭	220	飯	25	素	68
疊	1255	阜	1054	盪	52	罩	790	矩	95	祭	337	林	858	窮	1006	筍	392	簿	771	統	656
		皂	1054	盪	161	睦	1032	短	169	授	661	秦	380	窮	1006	筍	586	簿	336	素	770
正	90	帛	782	白	1036	冢	256	矧	720	祭	655	枕	497	窳	1144	筋	445	簿	78	紘	887
正	408	皇	708	旬	391	冢	829	矧	784	稟	668	稟	668	窳	1144	筋	1019	數	1207	細	1241
建	636	皆	599	直	919	睢	1237			福	933	稜	1032	窳	1199	答	676	籜	1017	紘	4
疑	956	阜	1040	相	731	睢	636	石	795	祿	1208	稱	894	窳	1199	策	868	籜	1119	累	577
疏	90	阜	1040	省	812	瞋	469	石	239	禍	18	穉	595	窳	833	筆	502			絲	974
疎	90	阜	1162	眈	656	睿	344	石	239	楊	720	穉	552	窳	1162	筆	173	米	598	絮	94
寔	415			眉	567	戲	276	壽	1260	穉	720	穀	1226	窳	176	笑	846	粵	305	經	881
		皮	25	盾	465	睪	1208	石	831	裡	483	糞	1129	窳	1027	筍	336	粥	1024	經	881
疒	1260			瞿	293	瞿	1109	碧	673	崇	843	穌	67	窳	309	籍	606	粟	1221	絮	279
疒	1073	皿	761	眈	273	瞿	507	石	720	禮	597	穉	1035			算	174	葬	387	絕	296
疫	851	盈	815	眈	247	瞿	183	碧	782	禰	1119	穎	828	立	694	算	392	絮	154	綆	338
疾	452	益	849	看	142	瞿	902	石	1117	糜	442	竝	887	竝	887	算	392	梁	738	絳	1237
底	867	益	642	眈	1158	瞿	1151	石	795	禹	124	積	544	竝	840	節	399	維	575	綆	661
疾	494	益	642	冒	1062	瞿	96	磊	545	禹	99	穫	784	竟	752	範	626	歟	387	綆	776
瘍	720	益	405	冒	1062	瞿	389	磨	832	禹	23			章	723	簾	986	莫	472	經	831
瘰	481	益	426	貝	860	瞿	778	磨	858	禹	651	穴	409	童	1188	簾	1019	釋	790	錄	265
瘰	332	益	995	眾	678			磷	387			空	1172	竣	468	簾	1019	繫	289	繁	265
瘰	1151	盜	1133	眈	590	牙	1109	碧	577	禾	8	穿	232	颯	680	簾	174	籜	124	綆	372
		監	609	眈	590	矧	369	石	771	禿	1205	突	489	競	754	簾	174	籜	124	綆	354
死	275	盡	381	眈	560	肅	507			秀	1095	窳	1245			簾	311	繫	1128	綆	1047
笑	605	盡	1208	真	375			示	553	私	557	窳	666	竹	1019	簾	527			綻	1248
登	883	盡	49	督	260	矢	560	投	323	托	780	窳	666	竺	1019	簾	1151	系	876	綿	225
發	275	盡	49	目	96	失	402	祝	1025	東	758	窳	831	笑	1150	簾	1260	紉	1064	紉	225

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綴	295	繩	893	羅	6	翟	1124	聃	622	股	51	脬	503	聖	743	舌	288	苦	777	葱	1199
緊	348	繖	1958	羅	26	阮	357	耽	809	肱	554	脬	503	威	727	舌	302	苑	260	蔥	1199
縷	354	繖	790	羅	1	翰	140	耽	650	肺	501	腎	368	臨	669	舍	48	范	626	葭	33
綸	470	繫	854	羅	1238	翳	589	聲	822	肩	240	腹	1034		舒	83	茲	966	葭	702	
繁	588	縷	256		翼	954	聊	1114	肱	887	脚	776	自	1237				收	1139	葭	688
縷	969	縷	1241	羊	732	耀	1124	聃	302	脊	1167	脚	776	臭	1088	舛	233	葭	1194	萬	267
縷	969	縷	174	羌	712	羽	256	聖	835	脊	1020	腸	720	臭	285	舞	469	葭	1241	葉	633
縷	1208	縷	389	美	568			聘	839	胃	523	肱	14	鮑	285	舞	103	葭	164	葭	1031
縷	688	縷	529	幸	271	老	1055	聚	131	肱	451	腦	1244	肱	1186	葭	282	葭	676	葭	1031
縷	279	縷	577	牂	727	耆	552	聃	214	胫	90	脛	566	肱	224			荒	742	葭	1098
縷	339	縷	1016	穀	51	考	1041	聃	1199	胡	49	脛	566			舟	1084	葭	432	葭	1129
縷	893			羔	1244	耆	45	聃	835	脛	4	膏	1129	至	413	般	182	葭	960	葭	1236
縷	1249	縷	1107	羞	1076	耆	1137	聃	638	胃	1079	脛	771	至	414	船	229	葭	984	葭	12
縷	771	縷	1144	羞	732	耆	108	職	920	背	909	脛	1135	臺	939			葭	709	葭	102
縷	843	縷	832	羞	207	耆	413			脛	296	脛	69			艮	416	葭	802	葭	175
縷	248	縷	814	義	2			聃	502	脛	296	脛	235	白	1067	艮	735	葭	831	葭	784
縷	426	縷	577	義	464	而	982	聃	509	脛	228	脛	205	白	672	艮	480	葭	520	葭	520
縷	595	縷	836	義	2	耑	168	聃	509	脛	848	脛	1151	白	126			葭	898	葭	534
縷	1144			義	14	耑	238	聃	1146	脛	848	脛	920	白	631	色	927	葭	1181	葭	898
縷	1199	網	744	義	747			聃	1028	脛	852	脛	389	白	89			葭	44	葭	311
縷	1199	罔	742		耑	578				脛	885	脛	637	白	1078	艮	1052	葭	46	葭	330
縷	23	罕	139	羽	98	耑	976	肉	1033	脛	639	脛	351	與	89	艮	742	葭	165	葭	480
縷	828	罪	513	羽	628	耑	808	月	882	脛	943	脛	178	春	1192	艮	132	葭	166	葭	519
縷	589	罰	308	羽	690	耑	798	肯	882	脛	455			舉	75	艮	695	葭	672	葭	202
縷	920	罷	26	羽	1069			肖	1149	脛	468	臣	377	興	889	艮	501	葭	825	葭	1151
縷	1151	罵	40	羽	912	耳	981	肘	1073	脛	428	臣	960	興	1067	艮	610	葭	933	葭	1129
縷	1238	盤	161	羽	912	耳	632	肘	1008	脛	831	臣	9	興	1067	艮	1159	葭	969	葭	1238
縷	507	羅	24	翕	675	耶	47	肥	582	脛	1077	臣	368			艮	1255	葭	1208	葭	1237

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薦 477	虞 198	蝕 92	蠶 1241	衰 47	視 553	討 1073	警 832	豕 1238	貸 918	贊 1250
溷 426	虎 992	蜂 1197	雙 784	衰 355	規 875	訖 497	誦 507	豕 1218	贊 1114	贊 153
薄 771	虎 870	蠶 1197	蠶 463	衰 256	規 848	設 290	誦 660	豕 526	贊 1240	贊 153
薺 1240	盧 46	蝦 295	蠶 238	衰 418	現 1260	詈 872	綠 178	豕 171	贊 339	贏 816
薺 1244	盧 55	蟬 464	蠶 289	衰 418	親 789	訴 792	識 920	豕 516	贊 540	赤 793
薺 902	盧 69	蟬 575	蠶 1250	衰 4	親 382	許 60	譯 790	豕 728	贊 564	赤 907
薺 1169	盧 78	蜜 405	蠶 874	衰 1230	觀 480	訟 1190	護 1091	豕 226	贊 907	赤 216
薺 1129	盧 85	蟬 253	蠶 836	裁 943	覽 609	詹 619	護 784	豕 803	贊 38	赤 1009
薺 577	盧 59	蝶 633	蠶 660	商 333	覺 1038	話 302	護 743	豕 1129	贊 437	赤 719
薺 330	盧 69	凡 506	蠶 795	裳 725	諫 868	諫 868	護 577	豕 1246	贊 555	赤 831
薺 289	號 1041	蝕 126	蠶 880	襍 633	角 1225	誼 831	護 577	豕 33	贊 82	走 119
薺 289	號 783	蝕 18	蠶 178	復 1034	解 861	諫 938	護 178	豕 83	贊 389	走 1064
薺 1250	虞 78	蝕 33	血 410	衰 1079	解 861	諫 354	護 167	豕 1238	贊 1240	越 303
薺 1207	號 1061	蝕 1109	血 447	衰 1079	解 821	諫 1218	護 1023	豕 1244	贊 1023	越 164
薺 1017	號 787	蝕 1109	血 914	衰 600	解 821	論 470	護 1202	豕 239	贊 104	越 868
薺 902	號 28	蝕 1034	血 923	衰 143	解 1226	諫 464	護 164	豕 164	贊 155	足 1219
薺 519	蝕 1009	蝕 843	行 748	衰 330	解 720	諫 633	護 118	豕 1171	贊 368	足 493
薺 443	蝕 1064	蝕 23	行 197	衰 1057	解 256	諫 313	護 548	豕 978	贊 493	路 766
薺 426	蝕 742	蝕 1009	術 497	衰 689	解 880	諫 1237	護 22	豕 566	贊 734	路 1172
薺 790	蝕 742	蝕 1010	術 342	衰 748	解 38	言 251	護 405	豕 883	贊 725	路 239
薺 67	蝕 572	蝕 893	術 748	衰 38	言 251	言 251	護 843	豕 597	贊 320	路 468
薺 1251	蝕 1112	蝕 1002	術 550	衰 594	計 1241	計 1241	護 143	豕 118	贊 834	路 632
薺 598	蝕 962	蝕 1009	術 550	衰 1142	計 1252	計 1252	護 1259	豕 1014	贊 1000	路 999
薺 836	蝕 4	蝕 892	術 1153	衰 646	計 1064	計 1064	護 1198	豕 591	贊 13	路 633
虎 57	蝕 239	蝕 14	術 550	衰 1260	訓 492	訓 492	護 1144	豕 1247	贊 159	路 143
虎 57	蝕 1224	蝕 326	術 622	衰 1260	訓 300	訓 300	護 480	豕 1247	贊 645	路 628
虎 1118	蝕 1172	蝕 352	術 622	衰 1260	訓 241	訓 241	護 877	豕 868	贊 1059	路 877

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蹶 286	輶 1226	逖 1258	鄉 396	釋 714	整 790	閑 1109	陶 1047	雄 887	霍 775
踏 45	輿 89	巡 462	達 271	鄱 983	鎬 969	閑 1251	陪 999	集 691	露 651
躡 637	輿 426	迤 4	通 877	鄰 387	里 978	錫 720	閑 887	陵 898	雀 1122
躡 289	輿 208	述 497	達 498	鄭 363	重 1188	鏐 633	閑 541	陽 720	雋 235
	輶 286	送 1179	還 206	野 83	鎡 1257	閑 475	隊 526	雁 186	霞 33
身 386	輶 387	迺 946	遼 1151	西 1096	量 737	鎡 771	閑 672	陞 483	雇 53
躬 1006	輶 1211	速 868	遼 637	酉 1096	釐 979	鏐 1252	閑 270	隋 11	雉 560
躬 1006	輶 256	逆 788	遺 540	酉 514	鏐 877	鏐 319	閑 1256	雍 1184	霸 772
	輶 854	追 543	遼 507	酉 1073	金 652	鏐 660	閑 185	陞 982	雇 890
車 74	輶 1237	退 512	遼 387	酉 656	釜 102	鏐 507	閑 860	陞 982	雜 691
輶 280		連 213	還 256	舍 651	釐 1163	鏐 235	閑 483	陞 11	雖 575
軌 992	辛 382	逢 1197	邀 1162	酉 1243	釐 1158	鏐 256	閑 659	陞 1015	嵩 880
軌 626	辛 49	造 1051	遼 803	酉 451	釐 497	鏐 790	閑 187	陞 787	非 579
軍 458	辟 853	逐 1022	邊 224	酉 451	釐 497	鏐 790	閑 607	陞 544	離 23
載 943	辟 219	逕 831	遼 259	酉 468	釐 303	鏐 831		陞 373	雙 1200
輶 766	辟 289	逕 468	酉 464	釐 229	鏐 784	阜 1108	陞 526	離 1184	面 223
輝 458	辟 219	逕 989	色 683	釐 656	釐 808	鏐 69	陞 928	隨 11	獲 784
輶 632	辟 219	逮 509	邕 1184	醜 1089	釐 808	鏐 1128	陞 1246	隱 692	離 152
輶 831	辟 468	進 379	邪 47	醜 995	街 608	鏐 880	陞 1015	隱 449	草 931
輶 1250	辟 219	過 18	邦 1197	醜 23	鈐 621	鏐 771	陞 831	雨 100	靺 278
輶 295		遐 33	那 350	醫 958	鋒 1197	鏐 178	陞 373	泉 509	雪 297
輪 470	辰 455	道 1048	郤 776	醜 1241	鏐 661		陞 82	隸 976	鞞 97
輶 215	辱 1223	逼 933	郤 776	酉 790	鈐 299	長 721	陞 916	隸 1241	雷 577
輶 933	農 1005	遼 196	郎 735	醜 597	鈐 672		陞 897	隸 575	電 385
輶 969	農 455	遼 1144	郭 774	醜 446	錦 652	門 441	陞 672	隸 467	需 134
輶 969	農 1005	遼 678	郵 997	釐 464	鏐 295	閑 412	陰 651	隸 1260	霍 775
輶 688	輶 455	遼 595	部 999	釐 195	鏐 295	閑 191	陸 1032	隸 1117	霍 775
輶 1034		遂 526	郤 253	釐 942	鏐 1208	問 191			

獲 784	頤 622	食 921	香 717	騰 893	鬚 11	魚 79	鳥 1070	鹵 71	黑 904	鼻 521
	頤 544	食 921	馨 832	騎 507	鬚 637	魯 70	鴉 1060	鹽 609	默 656	
韋 571	頤 393	食 436		馬 1256		鮮 209	鴉 260		望 519	齊 593
鞅 633	頤 831	飲 654	馬 40	馬 790	鬥 1234	盧 79	鴻 1172	鹿 1209	堂 725	
達 571	頤 960	飲 242	馭 80	馬 1156	鬚 1235	鯨 419	鵠 860	鹿 1072		齒 961
韞 426	頤 390	飮 921	馮 899			鮫 898	鵠 464	鹿 1170	齒 1237	齒 454
韓 140	頤 1205	養 732	馬 1232	骨 486	鬚 719	鯨 253	鵠 860	鹿 485	齒 46	齒 279
韓 140	頤 988	飾 921	馬 684	骨 597	鬚 495	鰓 481	鵠 923	鹿 878		
韓 571	頤 358	飲 468	馭 1127	鬚 11	鬚 495	鰓 1144	鵠 1109	鰓 387	龍 1252	龍 1193
	頤 529	餐 354	馮 1114			鰓 102	鵠 843	鰓 66	龍 1147	
非 1065	頤 375	餐 154	馮 1114	高 1129	鬚 855	鰓 387	鵠 140	龍 1027	龜 985	
籤 620	頤 53	飮 943	馭 127		鬚 352	鰓 597	鵠 1226	麥 932	龜 147	
龜 554	頤 1043	餐 453	馮 817	鬚 1154	鬚 660	鰓 211	鵠 1144		龜 1119	
龜 555	頤 242	餐 720	馮 821	鬚 423	鬚 252	鰓 1024	鵠 1117	麻 17	鼎 834	龜 5
		餐 437	馮 661	鬚 4	鬚 1024	鳥 1116	鵠 575	麻 17	鼎 859	
音 653	風 625	餐 437	馮 468	鬚 850	鬚 45	鳥 137	鵠 589	麻 17		
鰓 651	鰓 720	餐 480	馮 18	鬚 656		鳴 827	鵠 507		鼓 50	
	鰓 625	餐 1244	馮 33	鬚 1070	鬼 569	鳳 625	鵠 1151	黃 707	鼓 50	
頃 828		餐 960	馮 1109	鬚 622	鬼 522	鳳 230	鵠 1038		鼓 438	
須 133	飛 580		馮 143	鬚 302	魏 569	鵠 656	鵠 178	黍 93		
頤 1190		首 1102	馮 1257	鬚 1109	魏 23	鵠 186		黍 519	鼠 92	

Radicals 177—214

T'ANG GOLD AND SILVER

BY

BO GYLLENSVÄRD

INTRODUCTION

The first datable finds of precious metals in China known hitherto are the fragments of gold and silver found at An-yang. They are mentioned in the »Preliminary reports», in which the metal is said to be worked in thin foil.¹⁾

Gold and silver were obviously first used during Yin and Chou as inlay on the bronzes. From late Chou we can, however, get examples of real gold and silver work. A rich material of bronzes and iron work decorated with gold and silver inlay from the Huai style period has already been studied by J. G. Andersson in »The Goldsmith in Ancient China».²⁾

His treatment of the subject is still authoritative, although several new specimens have been excavated since 1935.³⁾

As pointed out by Rostovtzeff, the incrustation was a technique imported from the West but further developed to the highest perfection by the Chinese.⁴⁾

Several cast gold and silver objects are also known from the Huai style period. In general the gold and silver objects from this time are of small size and made for personal use, e. g. dress hooks, dress ornaments, sword-mountings and jewelry. They will be described according to their technical execution because the material we know about is still comparatively scanty and most interesting from this point of view. Casting was a highly developed technique for bronzes in China already during Yin, and it was a short step to apply it also to precious metals. In the catalogue of the Kempe collection some typical examples of cast gold and silver objects from the Huai style period are already described and will here only be referred to in brief.

A gold scabbard belonging to a dagger CKc No. 1⁵⁾ has the snake-like dragons which are well known from the contemporary bronzes. A dagger hilt in BM is

¹⁾ Preliminary Reports of the Excavations at An-yang, editor-in-chief Li Chi. Vol. I—IV. 1929—33.

²⁾ J. G. Andersson, *The Goldsmith in Ancient China* (BMFEA 1935).

³⁾ An addition has been made in B. Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe collection*, Sthlm. 1953.

⁴⁾ M. Rostovtzeff, *Inlaid Bronzes of the Han Dynasty in the Collection of C. T. Loo*, Paris and Bruxelles 1927.

⁵⁾ CKc No. 1 refers to the Kempe catalogue, No. 1.

also cast in gold and gives a still better example of the intricate dragon pattern in open work.¹⁾

A special group of cast gold objects from this period are the dress hooks mounted with jade. They are generally said to come from Chin-ts'un and belong now to FAM, EEC and other collections.²⁾

The pattern consists of interlaced dragons, sometimes quite difficult to recognize because of its dissolved forms. On top of the tongue-shaped part of the hook is often a jade partly hidden under the gold mounting. Some more examples of these precious hooks have lately been excavated at Hui-hsien, Honan. Among the large dress hooks there are also some of iron decorated alternately with cast gold plaques and jade plates. Three of them are known to the author, one in CKc No. 2, and others in NGA, MKc; all have very similar decoration of interlaced band-dragons on the gold plaques.

Of unknown function are three tiger-like heads cast in gold (CKc No. 4, EEC, FCc), adorned with characteristic Huai style ornaments as relief beading in lines, spirals, curling horns and crest. The mythical animals are also represented on a pair of circular bronze rings in CKc No. 3 and WSc, here resembling *t'ao-t'ieh* masks.

Cast silver specimens from the Huai style period are so far even more rare than those of gold. A small heart-shaped cup with handle ending in a bird's head and with eyes inlaid in gold, CKc No. 76, is attributed to the Huai style period by the author. The gadroons of its sides recall Achaemenian silver work. This cup is said to come from Lo-yang, while a circular plaque, CKc No. 77, adorned with the elegant pattern of C and T spirals, is said to come from Chin-ts'un. The pattern is carved in heavy silver and has obviously once been inlaid with gold. Similar plaques are described by White as being fixed on roofbeams in the tombs.³⁾

Other specimens cast in silver are dress hooks of the same type and decoration as those of bronze, CKc Nos. 78, 79.

Besides as inlay in bronze, gold was used in hammered foils covering bronze plaques. The large circular sheets found at Hsin-cheng hsien in 1920 and described by Andersson⁴⁾ are the best examples of this type, but there are also several other sheets of different shapes and decoration found in a tomb close to Ching-hsing in western Hopei, CKc No. 9. They have probably been affixed one on each side of a wooden plate to give the impression of being solid gold.

Besides inlay, casting and the hammering of precious metal there was also a fourth technique used during Huai. In FMc a dagger scabbard is made of *silvered* bronze with a pattern in typical Huai style, and it is very probable that *gilding* was applied at the same time. There is possibly yet another technique associated

¹⁾ S. Umehara, *Etude des bronzes des royaumes combattants*, Kyoto 1936, pl. CXXIV.

²⁾ Some are reproduced in S. Umehara, *Rakuyō Kinson Kobo Shūei*, Tokyo 1936, pl. LXXI–LXXV.

³⁾ W. Ch. White, *Tombs of Old Lo-yang*, pp. 25–26.

⁴⁾ J. G. Andersson, *op. cit.*, p. 22.

with the precious metals introduced here, namely *granulation*. This is, however, not with any certainty established as having existed before Han and will therefore be described in the following.

As a general conclusion it might be said that precious metals compared with bronze played an unpretentious rôle in the Huai style period except as inlaid pattern on bronzes. Even if quantities of gold and silver objects — mostly jewelry and smaller items — must have been melted down by tomb robbers, there was obviously no wealth of gold and silver in China during this epoch, and the Chinese, when they began to use precious metals, do not seem to have been very much impressed by its costliness.

When the contact with the West underwent an intensification during the latest part of the Huai period and the Han dynasty, gold and silver seem to have become more common. The existing specimens are consequently more numerous. The same techniques, however, are still used as before. Inlaid bronzes still play an important rôle, but the decoration becomes more elaborate and refined as described by Andersson and Rostovtzeff. We have no reason here to repeat their detailed survey, but shall only add a few facts about the other techniques. The preserved material from this period hitherto found shows the same types of items as before, e. g. dress hooks, small ornaments and jewelry, but silver vessels also appear now on a larger scale. Casting was still used for dress hooks, buttons and plaques, as can be seen in CKc Nos. 11, 12, 82, 83, 84. They all reproduce bronze shapes and patterns and present nothing new in gold and silver work. A special group of cast specimens are the plaques from the Ordos region, executed under the strong influence of the Eurasiatic animal style. They are well represented in the CKc (Nos. 21, 24, 25, 26, 86) and other collections.¹⁾

Still more interesting are the cast silver cups of kidney-shape in MHc, which are some of the earliest preserved examples of vessels in precious metal.²⁾

The bird's head earlier used as a handle on similar cups is now changed to a circular or rounded thumb-piece. Among the cups there is also the common oval Han type with long horizontal handles, so well represented in pottery and lacquer work from the period.³⁾

Further, there are some circular boxes, cast in silver, one of which has a gilded geometrical decoration and two others have starlike incisions (FAM).⁴⁾

A *lien*, toilet box, of silver with a pair of ringhandles completes our series of typical Han shapes (FAM).⁵⁾

Of special interest among the cast late Huai—Han silver work are two small

¹⁾ A. Salmony, *Sino-Siberian Art in the Collection of C. T. Loo*, Paris 1933.

²⁾ S. Umehara, *Rakuyō Kinson Kobo Shūei*, Tokyo 1936, pl. XXIV, XXV.

³⁾ Op. cit. pl. XXIII.

⁴⁾ Op. cit. pl. XXVII.

⁵⁾ Op. cit., pl. XXV. 2.

figures, one in FMA and the other in MHc. They are the earliest examples of human figures of silver, probably used as legs of a vessel.¹⁾

Hammered gold foil was still used and is illustrated by a few fragments with a hardly discernible but very elegant décor suggestive of some of the Han textiles, CKc No. 14, MFEA and GvIAc. They are said to come from Shou-chou and present an imitation of granular work in the chased pearl-bands that form the pattern. The most interesting technique in precious metal craft from Han is real granulation, which as earlier mentioned probably started already during the Huai style period. A lacquered wooden knob from Chin-ts'un has a circular plaque with whirl pattern in this technique,²⁾ and the lacquered sword in FLBc is decorated with a granular band round the pommel.³⁾

They are both attributed to the Huai style period but might as well be from the beginning of Han. Among the dated finds from Lo-lang in Korea there are also some in granular work. The most remarkable is the large clasp for a belt with dragon ornamentation on the top.⁴⁾ Fig. 16:e.

One large and five small dragons have been built up of beads of various sizes joined by wire and set with turquoises. Similar dragons are found on four fragments in CKc, No. 15, and this very intricate technique recalls the granulation on the Low-Beer sword. A somewhat simpler technique is used for the granulation on two small hanging vases evidently used as cosmetic boxes or perfume flasks, in CKc, No. 16, and NGA, with the beads arranged in single lines affixed to wires, which are soldered to the base. The pattern consists of C volutes and saw-teeth bands with inset turquoises. The same pattern appears also on two small chapes of the double knife from Lo-lang,⁵⁾ on a circular box and cover in NGA and on the heads of two hairpins in the same museum.⁶⁾

Very often turquoises are used as cloisonné on bronze but occur here also on gold. In the late Han period we might place some small ornamental plaques, obviously used on textile. One belongs to CKc, No. 18, and shows a mythical animal *en face*; another in GvIAc is also decorated with a demon-like creature with hairy arms and wild-looking face. While these are square, there are also some of petal-shape with a winged figure riding on a dragon, CKc No. 17, EEc, the subject recalling the Taoistic gnomes on the Wu Liang-tz'ü stone engravings dating from A. D. 147.⁷⁾

The appearance of granular technique in China was undoubtedly influenced by

¹⁾ Op. cit., pl. XXX.

²⁾ W. Ch. White, Tombs of old Lo-yang. Pl. LXIII, 153 a.

³⁾ A. Männen-Helfen, Zur Geschichte der Lackkunst in China (Wiener Beiträge, Bd XI, 1937, p. 32 ff.).

⁴⁾ V. Griessmaier, Die granulierte Goldschnalle (Wiener Beiträge, Bd VII, 1932, p. 31 ff.).

⁵⁾ Y. Sekino et al., Archaeological Researches on the Ancient Lo-lang District. Plates, Part I, No. 320.

⁶⁾ International Exhibition of Chinese Art, London 1935-36, Nos. 767, 780, 781.

⁷⁾ O. Sirén, Chinese Painting, London 1956, Vol. III, pl. 2.

the Indo-Persian art centre. Granulation can be traced back in Mesopotamia and Egypt to the 18th century B. C. but reached its highest development in Etruria in the 6th century B. C. and in the Hellenistic world.¹⁾ It is used in Persia during Achaemenian and Parthian periods²⁾ and among the finds from Taxila in India there is also granular work on a richly decorated necklace.³⁾

This exclusive art of goldsmithing was obviously spread over a large area, but the Chinese might have learnt the technique from India or the Near East.

We might expect the jewelry to represent the best examples of gold and silver work in China as in many other countries with an old culture. This is, however, not the case. There are only a few pieces of jewelry preserved from Han, e. g. hair ornaments, finger-rings and bracelets. Harada has in an important article given an account of the various types from these periods.⁴⁾

For hairdressing the Chinese men used a *chi*, an ornament in the shape of a bar, around which they wound the hair as a chignon. This is made of tortoise, ivory or similar material. The women had more varied coiffures, some high and large, others low and small. Common ornaments were combs, *pu yao* and *tsan*. Several combs in jade, wood, and ivory or tortoise are preserved and distinguished by a high, arched top piece, Fig. 12: f, g. They occur in broad and narrow varieties. A gold comb in MIA with a hemispherical top decorated with small knobs is probably from late Han or Six Dynasties.⁵⁾

Another group of hair ornaments consists of different kinds of hairpins. They are not often mentioned in the detailed rules concerning the hairdressing during Han, but their existence is proved by several finds in China and Korea.⁶⁾ Most common is the U-shaped type of bronze or silver, Fig. 13: i, which has recently been excavated in the Canton district.⁷⁾ Ornamented hairpins (*tsan*) are, however, not preserved from pre-T'ang.

Among the special Chinese hair ornaments for ladies Harada places *pu yao* (a hair ornament that quivers in walking). According to Eberhard they were high and made of gold.⁸⁾

None of this type of hair ornament has been found in China from Han, but Harada gives as an example the three head dresses worn by the court-ladies on the well-known hand scroll by Ku K'ai-chih, which will be described below. During Han and Chin they were worn together with ceremonial dresses by the Empress

¹⁾ M. Rosenberg, *Geschichte der Goldschmiedekunst. Abteilung Granulation*. Frankfurt a. M. 1918.

²⁾ A. U. Pope, *A Survey of Persian Art*, Vol. IV, pls. 119, 120.

³⁾ G. M. Young, *A New Hoard from Taxila*. *Ancient India* No. 1, Jan. 1946.

⁴⁾ Y. Harada, *Chinese Dress and Personal Ornaments in the Han and Six Dynasties*. The Tôyô Bunko Ronsô, Series A, Vol. XXIII, Tokyo 1937.

⁵⁾ *Ancient Chinese Bronzes and Chinese Jewelry*, Exhibition Cat. The Toledo Mus. of Art. 1941. No. 101.

⁶⁾ A. Koizumi, *The Tomb of Painted Basket of Lo-lang*. Seoul 1934, Vol. I, pl. LXXV.

⁷⁾ Wen Wu Ts'an K'ao Tzû Liao 1955: 3, p. 28.

⁸⁾ A. u. W. Eberhard, *Die Mode der Han- und Chin-Zeit*. Antwerpen 1946, p. 80.

and the Emperor's sister. Eberhard gives as an example the coiffures of two ladies on a painted tomb brick in MFA.¹⁾

Here they consist of flower-like pearl-settings projecting in front of the forehead. The Empress has during Han a *pu yao* adorned with kingfisher feathers and white pearls. Another hair ornament was the tortoise pins placed at the ears to fix the cap and as an ornament. They used to be decorated with flowers at the top. Probably the granulated balls in CKc, No. 13, and the pair of ducks with granular work in NGA belonged to pins of this kind. Earrings were also used but very few have been found so far. In the tomb of Wang Hsü at Lo-lang there were a pair of plain gold rings.²⁾

Other gold and silver rings were excavated from the »tomb of painted basket«, which might originally have been used as ear ornaments.³⁾

During excavations of Han tombs made lately in China some gold and silver jewelry has been found, i. e. finger-rings of different types and bracelets. One finger-ring is a flat band with matted outside and raised edges, closed or open.⁴⁾

The other type is represented by a closed ring with hemispherical section and a pearl fixed in a cylindrical setting.⁵⁾

A pair of silver bracelets with angular section is known from »the tomb of painted basket« at Lo-lang.⁶⁾

Another technique of precious metal craft which became more common during Han was gilding and silvering of bronze. Many small bronzes as well as larger vessels are treated in this way, the gold foil generally covering the object completely but sometimes only forming the pattern. The usual process of gilding bronzes was by fire with mercury.

During Han the gold and silver craftsmen were still mostly dependent on traditional bronze shapes and patterns in creating forms and decorations. Especially gold objects have hitherto been relatively rare in the archaeological finds from this period and we must conclude that most of the pieces of precious metals have in all probability been removed from the tombs and melted down. Both gold and silver seem to have been still scarce and were mainly imported from the provinces and foreign countries. Early records throw little light on the occurrence of ore. The discovery in 95 B. C. of gold on T'ai Shan is recorded in Pan Ku's History of the Han dynasty as a notable event, a fact that underlines the scarcity of precious metals in China.⁷⁾

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¹⁾ L. Sickman & A. Soper, *The Art & Architecture of China*, 1956, pl. 23.

²⁾ Y. Harada, *Lo-lang. A Report of the Excavations of Wang Hsü's Tomb*, Tokyo 1930, pl. CXIX.

³⁾ A. Koizumi, *The Tomb of Painted Basket of Lo-lang*. Seoul 1934. Vol. I, pl. LXXIII.

⁴⁾ Wen Wu Ts'an K'ao Tzū Liao, 1955: 12, p. 54.

⁵⁾ Wen Wu Ts'an K'ao Tzū Liao, 1955: 6, p. 65.

⁶⁾ A. Koizumi, *op. cit.* Vol. I, pl. LXXIII.

⁷⁾ Pan Ku, *The History of the Former Han Dynasty*. Translation by Hower H. Dubs, I—II. Baltimore 1944, p. 110.

From the period between Han and T'ang the finds of objects in precious metals are still more rare, and it is then difficult to follow the evolution in detail of this field of decorative art. The same techniques seem, however, to have been used as before. A large iron mirror in CKc, No. 32, is covered with thin gold foil decorated with Taoistic scenes traced from the reverse and standing out in fine repoussé. The pattern belongs to the type common on the Shao-hsing mirrors,¹⁾ but such details as the open lotus flower below the seated figures point to a somewhat later dating, probably 300 or 400 A. D. A small circular ornament, CKc No. 34, in thin gold sheet has also an interesting pattern of half-palmettes of a type very common during the fifth century A. D. and later.²⁾

A few cast objects might date from the Six Dynasties, among others the dress hook (CKc.) in the shape of a mythical creature, holding different weapons in his claws.³⁾

A quite small dress hook cast in silver, CKc No. 85, has on its tongue a crouching animal of a more or less mythical appearance.

We might also refer to the Six Dynasties a few silver cups with birds' heads (one pair in FGA and one in SAM). They are probably cast as the earlier described cup in CKc No. 76 from Huai and the related ones from Han, but they have a more or less circular heart shape. The bird's head is more naturalistic than on the earlier cups, with open beak and big eyes of inset dark stones.

The jewelry undoubtedly represents the most interesting group of objects in gold work known from the turbulent time between Han and Suei. Harada as well as Eberhard have dealt with the different types of hairdressing, ear ornaments, finger-rings etc., and some examples of these objects are found in tombs.⁴⁾

In the western suburbs of Canton a tomb was dug out in 1954 which might be dated to Chin, A. D. 265—420. It contained, *inter alia*, three silver hairpins of U-shape in different sizes, six thin rings of gold and ten of silver with a facet pattern outside, another band-like ring of silver with matted outside and five small gold lions used as amulets.⁵⁾

The most interesting hair ornament from this period is, however, the *pu yao*, an illustration of which is in the hand scroll attributed to Ku K'ai-chih in BM. The court-ladies on several of the scenes are wearing a very delicate crown-like ornament on the head. From floral buds stalks are springing out in spirals, which hold small *fêng-huang* birds. The *pu-yao* is done in gold and looks very exquisite in the painting.⁶⁾

Among the most interesting gold objects from this period are the plaques with

¹⁾ S. Umehara, *Selected Ancient Mirrors found at Shao-hsing tombs*. Kyoto 1939.

²⁾ S. Mizuno and T. Nagahiro, *Yün-kang*, Vols. IV—VI.

³⁾ Cf. O. Sirén, *Kinas konst under tre årtusenden*, Vol. I, pl. 75.

⁴⁾ Y. Harada, *op. cit.*

⁵⁾ Wen Wu Ts'an K'ao Tzū Liao 1955: 3, p. 28, 29.

⁶⁾ O. Sirén, *Chinese Painting*, London 1956, Vol. III, pls. 13—15.

granular work. This is a series of leaf-shaped plaques carrying a cicada, a bird or a lion's head, CKc No. 20, MFEA, RMA, newly excavated in Tun Huang.¹⁾ They represent a direct development of the Han granulation but with a type of pattern which refers them to the Six Dynasties. H. F. E. Visser has made a special study of these plaques and convincingly dated them.²⁾ They all have the granulation soldered to a thin gold foil fixed on a bronze plaque and are also set with turquoise pearls. The plaques have evidently been attached to some textile, since there are holes in their edges. In the well-known painting by Yen Li-pen of thirteen emperors some of them have a similar plaque in front of the imperial caps.³⁾

From the time just before T'ang we have still a few specimens of interest. A hanging vessel in the WSc decorated with figure scenes traced on ring-matted ground has been dated by Yetts to the Sui dynasty.⁴⁾ The vessel is cast in silver and shows technical similarities to the large silver jars from T'ang in Shōsōin, which will be described later. Six belt ornaments of silvered copper, CKc No. 87, have a zoomorphic pattern of tigers and a *jéng-huang*, which is often found on the Sui mirrors. (Pl. 1:g).⁵⁾ The double knife in CKc, No. 36, is dated by the author to the Six Dynasties — T'ang because of the patterns on the gold and silver bands. The birds and quadrupeds as well as the scrolls show many traces of Han tradition and are not typical of the mature T'ang style, Pl. 1:a. From the technical point of view the knife represents an early example of tracing on a ring-matted background showing Western influence. A circular box and cover in MIA (Pl. 1:b) also has a decoration dating from pre-T'ang. In the following pages these items will be described more in detail.

To the silver items from Sui, e. g. beginning of the 7th century, we might also refer two egg-shaped containers for a Buddhistic relique. They were found in 1926 below the foundation stone of the 5-storied pagoda in Hōryūji in a gilt bronze jar together with precious stones and a lion and grape mirror. Most probably these items were deposited in A. D. 607, when the pagoda was founded.⁶⁾ They are decorated in openwork with vine and palmette scrolls; one of them has also sitting Buddhas.⁷⁾

The most common use of gold during the Six Dynasties and Sui is, however, for the gilding of Buddhistic bronzes of varying size. The gilt is sometimes well preserved but has often partly disappeared.

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¹⁾ K'ao Ku T'ung Hsün, 1955: 3.

²⁾ H. F. E. Visser, Twee chineesche appliques in granulatie-technik. Bulletin van de Vereeniging van Vrienden der Aziatische kunst, Stadelijk Museum, No. 30, Juli 1950.

³⁾ K. Tomita, Portfolio of Chinese Paintings in the Museum of Fine Arts, Boston. Cambridge 1937. Pls. 16, 17.

⁴⁾ W. P. Yetts, A Chinese Silver Vessel, Burl. Mag. 1934, p. 176 ff.

⁵⁾ Cf. S. Umehara, Tō kyō tai kan, Kyoto 1950.

⁶⁾ A. C. Soper, The Evolution of Buddhist Architecture in Japan, Princeton 1942, Appendix 1.

⁷⁾ Hōryūji gojō tō hihō no chōsa, Kyoto 1954, p. 21.

As a general conclusion regarding the periods from Huai style era up to T'ang we can state that gold and silver still did not play any important rôle in comparison with bronze. Furthermore there are not many particulars in the literature about their occurrence, the mining of gold and silver or their usage in China during these periods.

Except for inlay, granulation and cloisonné with turquoises, the preserved specimens do not show any special techniques used for gold and silver work. The forms, the decoration and the technical execution are mainly loans taken from bronze. Only the gilt vessels and Buddhistic bronze sculptures are common. It is against this background that we have to consider the increasing use of gold and silver in China during the T'ang period. From now on the precious metals come to play quite a different rôle in decorative art and goldsmith's work starts to show its own character.

* * *

Before we give a careful description of gold and silver work from T'ang, it may be important to describe in brief the political and social background to the cultural prosperity of this period. All who have been dealing with this period agree in regarding it as the most brilliant era in Chinese history, when both material and spiritual civilization was at its height. After the politically unstable Six Dynasties the country was united during the Sui dynasty in A. D. 589 by Emperor Wen-ti, but already his successor Yang-ti lost «the Mandate of Heaven» and a series of revolutions overthrew the dynasty. The honour of saving the country from further chaos may be attributed to Li Shih-min, who, by a series of clever manoeuvres, succeeded in driving his competitors for power from the field and first placed his father on the throne. Later on he took over the government of the State under the name of T'ang T'ai Tsung and started an intensive reorganization. On the fall of the Sui Dynasty the State suffered an economic crisis caused by Yang-ti's too lavish building of temples, palaces and canals and by a disastrous failure of the crops, which followed catastrophic floods in the Huang-ho valley in 611.

The most important thing for T'ai Tsung to do was to safeguard the frontiers against attacks by Northern and Western Turks and the Uighurs of Central Asia. Margaret Medley in her article «The T'ang Dynasty. A Chinese Renaissance» has accounted for some of the most important facts.¹⁾

She says among other things:

«T'ai Tsung showed remarkable skill in dealing with the frontier problem . . . His greatest gift appears to have been his knack of enlisting the petty princes and chieftains of Central Asia as his loyal subjects. Those who pledged their allegiance, moreover, generally continued to give him faithful service. This seems to have been true just as much of the turbulent Central Asians as of the Chinese them-

¹⁾ Published in *History Today*, April 1955.

selves. In dealing with the nomadic and semi-nomadic peoples, T'ai Tsung displayed remarkable tact and foresight . . . he called the princes and chieftains to court, where they could observe his power, learn to appreciate the glories of Chinese civilization, and enjoy the splendours of his court and capital.»

Of special importance for the contacts with Persia was the benevolence the T'ang emperors showed to the last Sasanian rulers when the Arabs invaded Persia. Yezdegerd III besought T'ai Tsung's help when he was in Merw as a fugitive, but T'ai Tsung only benignantly received his petitions without taking action, as he just then, A. D. 638, wanted to maintain friendly relations with the Arabs. Several times later on the exiled Sasanian kings repeated their petition for help and Kao Tsung brought Persia under Chinese military rule, appointing Piruz, the son of Yezdegerd, as governor resident in Chi-ling, on the Afghan border. He was driven out, however, and had to flee to Ch'ang-an in 675, where he died. His son, Narseh, was used in Chinese politics as an instrument against Persia, but he died in 708 in Ch'ang-an without regaining his father's throne.¹⁾

»The result was«, says Medley further, »that, in a surprisingly short time, China found herself in the possession of a vast empire . . . which stretched from the borders of Korea in the east, right across Central Asia to Kashgaria in the west, holding the oasis lines both north and south of the Tarim Basin, with their many petty princedoms and cultural centres such as Khotan and Yarkand on the southern route and Turfan, Karashar, Kutcha and Kashgar on the northern. Some of these cities had direct contact with the West and with India.«

In his reconstruction work in the interior T'ai Tsung was aided by the canals built by his predecessors, Wen-ti and Yang-ti, notably the Grand Canal made in A. D. 605.

»This waterway, with its northern and southern extensions, was planned to facilitate the transport of grain to the capital cities of Ch'ang-an and Lo-yang, to ease the emperor's journey to his southern residence at Nanking, and in T'ang times, to improve the military route to Korea. T'ai Tsung was fully conscious of the advantages of the system and extended it considerably, at the same time building extra roads and instituting fast and regular courier-services, with posting stations, between the capital and the provinces for the use of the administration. Nor was the condition of the people forgotten. Strenuous efforts were made to re-settle the land, peasants being encouraged to return to it by carefully scaled remissions of taxes. This, together with the improvements in communications, brought about a swift economic recovery, which, in its turn, produced a sophisticated middle class, not only able to pay for the best of contemporary products, but also capable of appreciating and demanding them.

The enlightened emperor drew all the talent of the empire, and much from outside it, to his great capital, with its fine buildings, busy markets and beautifully laid out

¹⁾ O. Franke, *Geschichte des chinesischen Reiches*, II. Band, S. 368 ff.

gardens. Merchants, both Chinese and foreign, took advantage of the return of prosperity and crowded into the capital. Religious communities, some of which had undergone persecution in the West, sought asylum in the capital of an emperor noted for his unusual tolerance. As a result, we find Zoroastrians, Manicheans, Nestorians, Christians, Buddhists, Taoists and, much later, Mohammedans, all living side by side without fear, each with their appropriate places of worship. This variety of religions alone is an indication of the many different nationalities then established in Ch'ang-an. These different nationalities were represented among some of the lower nobility, particularly among the noble »guests«, who were, in fact, hostages for the loyalty of some of the semi-independent Central Asian states. They were also found in the army and in the lower ranks of the civil service. Common among the merchants, they were especially numerous among the slaves. The majority of foreigners brought with them their own manners and customs, and continued to wear their own dress. Incidentally, they brought their arts and crafts, their music and their dances.

Perhaps the most interesting and most neglected of these foreign groups are the slaves. It is possible that this section of the community ultimately had a greater influence on the art of the T'ang Dynasty than any other — one that was certainly more important than is generally understood. Many of them first reached China as prisoners of war, and were allotted as State-slaves to the imperial household, to members of the higher nobility and to deserving generals . . .

Foreign slaves continued to wear their native dress; and this accounts for the presence of so many strikingly un-Chinese-looking figures among the pottery tomb-figures of this period.»

Most of the slaves were given work which they were particularly clever at performing, for instance the Turks, who were employed as grooms.

Male and female musicians and dancers were also represented among these Central Asian slaves and they performed their dances at the court.

»The slaves might be divided into three groups, »the lowest doing the most menial jobs: the middle, those that required some intelligence and skill: and the top, working at very skilled tasks that often demanded a high standard of intelligence and required book-knowledge. It was normal, therefore, to find them engaged in a very range of occupations. They were used on public works and in the imperial work-shops, many of them in positions of trust. In such public projects as canal building, for instance, they carried out most of the surveying and planning; while, in the workshops, they were employed as skilled craftsmen, working in wood, metal, textiles and ceramics, and very largely responsible both for design and for execution. When, in the eighth and ninth centuries, it was decided to cut down the number of slaves in the imperial services, many were disposed of in the market, where they commanded high prices. The palace-slaves were especially esteemed, not only for the quality of their work and for their general bearing, but also for their prestige-value and the scandal and gossip that

they could relate . . . Under the T'ang dynasty, particularly when they were employed by the nobility who might travel about the country with their entire households, there is no doubt that slaves were at least partially responsible for the dissemination of the new cultural influences that arrived with merchants, tribute-bearers, imperial envoys, Buddhist pilgrims returning from India and refugees from the Mohammedan invasions. They came from India, Sasanian Persia and from many parts of Central Asia, and perhaps from territories still farther west than Persia.»

Concerning the foreign products brought to China during T'ang Medley says among other things:

»Most of the wares imported in T'ang times were expensive; for they included Sasanian Persian metalwares, glass and textiles. Of these three, the two commodities that had the greatest influence on Chinese art were metalwork — both gold and silver — and textiles. Among textiles, it was not the technique (which had originated in China) but the design that inspired the Chinese. Gold and silver cups, ewers and dishes, were copied and developed in response to the demands of the *nouveau riche* for novelty or fine craftsmanship. Not only were forms and techniques copied, but at first the decoration too. Nor did the desire to copy end there; other mediums, such as pottery and porcelain, were used besides gold and silver; although, in these ceramic copies of metal objects, considerable modifications were necessary to produce a practical and pleasing result. In the wares of the T'ang Dynasty, nevertheless, the sources of form are constantly to be found in Near Eastern metalwork . . .

The Chinese rapidly accepted these new forms and motifs; but they would not have done so had conditions not been favourable. It is obvious that the stability achieved during the first fifty years of the dynasty contributed much; yet there is another factor that should not be ignored. In the preceding three centuries, creative effort had been largely concentrated in the service of Buddhism, especially on sculpture and painting. Now, with a more settled way of life, the search for spiritual consolation was, to a certain extent, replaced by the desire for luxury and material comfort.»

The remarkable epoch which was so magnificently started by T'ai Tsung was continued by his son, Kao Tsung (A. D. 649—683). Without having his father's personality he had many good qualities, which were very promising for the future. It is of interest to notice that during his reign the small Korean states were at last brought under Chinese suzerainty. Far away in the west the Chinese succeeded with the help of the Uighurs in defeating the Western Turks, A. D. 657—659. The Chinese supremacy reached then the Oxus valley and the frontiers of India, Tashkent, Samarkand, Bokhara and Ferghana were under Chinese rule. After several appeals for help from the last king of Persia, Piruz, in his fight against the Arabs, Kao Tsung finally placed Persia under a Chinese military government with Piruz as governor. This title did not imply any political power and the Arabs

drove him in fact from Chi-ling on the frontier of Afghanistan. In A. D. 675 the exiled king came to Ch'ang-an and put himself under the protection of the emperor. The direct contact with Persia implied, of course, the intense cultural exchange which we have already mentioned. The Zoroastrian religion, Nestorianism and Manichaeism came from Persia to China via Central Asia in the lapse of the 7th century. In decorative art Persia played an important rôle as teacher of the Chinese and in all probability also through craftsmen who emigrated to China. Kao Tsung was a devoted Buddhist and deeply interested in artistic and cultural questions. Ch'ang-an now became a metropolis, and painting and sculpture made greater progress than earlier. The emperor built magnificent palaces and temples, which were richly adorned. Ta Ming Kung, a huge building in the northeastern part of the city, is the most famous. According to contemporary descriptions this palace has been one of the most beautiful and costly buildings in China. Buddhist art was moreover protected and supported by the emperor, but the biggest temple buildings for Buddhist worship were erected during the later years of Kao Tsung's reign, when Wu Hou, his previous concubine and present Empress, had entirely usurped power. This unscrupulous woman was a fanatical Buddhist and at her command, *inter alia*, the most important sculpture caves at Lung-men were built, when in A. D. 658 she moved to Lo-yang, the eastern capital. The most famous of the Empress Wu's buildings, which were constructed under the direction of the favourite Huai-i, was the enormous Ming T'ang built in A. D. 688. According to contemporary descriptions »There were three storeys with a total height of 294 feet. The lowest, standing for the Four Seasons, had each of its four faces coloured to correspond to its orientation. The middle stood for the Twelve Branches (of the duodenary time cycle), and was crowned by a round cupola, supported by nine dragons. The top signified the Twenty-four Solar Periods (of the year); it, too, had a round cupola. The whole was topped by an iron phoenix, ten feet tall . . . Running up the middle so as to connect bottom and top was a huge wooden shaft of ten span circumference.»¹⁾

The same author says about another remarkable building: »An equally gigantic structure ordered by the Empress, her 'Celestial Hall', was a five-storeyed tower destined to house a colossal Buddha. From its third floor one could look down on the peak of the Ming T'ang to the south.»

When in A. D. 705 the Empress Wu retired, her son, Chung Tsung, who had been oppressed for such a long time by his mother, had no possibility of making any remarkable contribution. During five years the court was involved in feuds between various heirs-apparent to the throne and it was not until A. D. 710 that Li Lung-chi, a nephew of Chung Tsung, succeeded like his great predecessor Li Shih-min in placing his father and then himself on the dragon throne (A. D. 712—756) under the name of Ming Huang (dynastic title Hsüan Tsung). During his

¹⁾ L. Sickman & A. Soper, op. cit. p. 239.

reign the cultural prosperity reaches its height, and we have poets like Li Po, Tu Fu, Meng Hao-jan and Wang Wei etc., as well as the famous painters Wu Tao-tzu, Wang Wei, Li Ssü-hsün and many others. Both literature, painting, sculpture and decorative art now reached maturity, but maturity in which we still discern freshness and spontaneity.

The literary and art-loving Emperor supported art and culture in every respect; and now in Ch'ang-an the Han-lin Yüan, the academy of literature, was founded, with which the foremost painters were also associated. The advanced studies in music were held in the imperial »Pear-garden«.

By degrees the Emperor's interest in Taoistic doctrines, in luxury and pleasure became predominant. His duties as Emperor were neglected in favour of Taoist ceremonies, artistic pleasures and his favourite concubine Yang Kuei-fei.

This famous beauty had as her special protégé the man who became the bane of Hsüan Tsung, namely the uncivilized Turkish general An Lu-shan. This daring man succeeded in wheedling himself into the confidence of the higher circles at the court and was allowed to move freely in the inner apartments and, without being suspected by the Emperor, planned a revolution, which broke out in 755 and had a catastrophic effect. The Central Asian empire had already started tottering to its fall and during the 740s battle had been fought against Turks, Karluks, Tibetans and Arabs. The final disaster was the battle at Talas between Lake Baikal and Syr Darya in 751, when the Chinese army under the command of Kao Hsien-chih was completely defeated by Turks, Karluks and Arabs. The result was that the Chinese now had to yield their place in Central Asia to the Arabs. Both in north and south the Chinese were defeated and it was not difficult for An Lu-shan as commander of a strong army to turn against the Emperor and first attack Lo-yang and then Ch'ang-an, which were robbed and burnt down. In the annals this revolution is described as a terrible catastrophe. Manifestly the annihilation of the two T'ang capitals proved a death-blow to art and culture. An Lu-shan's rebellion was crushed by imperial troops, but before that Hsüan Tsung had to sacrifice his beloved Yang Kuei-fei to the soldiers and flee to Ssüchuan, and in 756 abdicate in favour of his son, Su Tsung. In 762 the court was moved back to Ch'ang-an, but new battles were fought and another rebel, Shih Ssü-ming, plundered once more Lo-yang and not until 763 did the imperial armies with the help of the Uighurs reconquer the entire country. These battles are said in the annals to have cost the lives of around 30 million people, which must, however, be an exaggeration.

The T'ang Dynasty had suffered a blow from which it never recovered, and already during Tai Tsung (763—779) the Tibetans attacked and forced the Emperor to flee to Lo-yang. Ch'ang-an was plundered again. Only with difficulty could the old loyal general Kuo Tzū-i defeat the enemy with the help of the Uighurs. These wars against the Tibetans occurred several times during the ninth century. It became more and more difficult to keep the T'ang empire together and the

later Emperors were far from competent. Most of them reigned too short a time to be able to make a personal contribution, and several of them died of too strong doses of Taoist «elixir of life». The eunuchs at the court became more powerful and during Hsi Tsung (874—888) rebellions broke out in several places. This time a certain Huang Ch'ao annihilated once more Ch'ang-an and Lo-yang. A Turk in imperial service, Li K'o-yung, succeeded, however, in defeating Huang Ch'ao, but the new emperor, Chao Tsung (889—904), became a man without power standing between Li K'o-yung and his rival Chu Wen. After a massacre of several hundred eunuchs at the court in 903 Chu Wen brought the Emperor more or less as a prisoner to Lo-yang, where he and his relatives were murdered. Only a child was spared in order to serve as a heir to the throne, but he too had to abdicate a few years later, in 907, in favour of Chu Wen. That was the end of the proud and powerful T'ang Dynasty.

Already earlier Chinese influence in Central Asia had vanished and the contacts with the West had weakened considerably. The foreign influence in religion received its death-blow in 845 during Wu Tsung, when Manichaeans, Nestorians and Mazdeans had their temples destroyed and their property confiscated by the state. Buddhism lost 4,600 large temples and monasteries and Confucianism and Taoism were victorious at the expense of the foreign religions. These internal and external political events are undoubtedly reflected in the development of culture and art.

* * *

The economic and cultural progress during T'ang, mainly in the earlier part of the period, was evidently the basis upon which art — painting and sculpture as well as decorative art — were founded. Because of all the stylistic novelties, which appear especially in gold and silver work, it is, however, also necessary to draw the outlines of the development in other fields of art during the centuries before and during T'ang. It seems as if the lavish use of gold and silver in some way signified a stylistic revolution. This stylistic change could also, however, be observed in sculpture, painting and decorative art in general. The great changes started already in the turbulent times of the Six Dynasties.

The first great event was undoubtedly the introduction of Buddhism. The significance of this event for Chinese cultural life has been pointed out by several scholars, and lately Lawrence Sickmann¹⁾ describes it in an excellent way, as follows:

«The Buddhist doctrine from India was the first foreign system to become an integral part of Chinese culture. Other powerful influences there had undoubtedly been, but by comparison with the great religion they appear peripheral. During the first centuries after the fall of Han, Buddhism became firmly implanted on Chinese soil. For half a millennium it flourished with the same deep fervour and

¹⁾ L. Sickman & A. Soper, *The Art and Architecture of China*. 1956, p. 41 ff.

passionate zeal that have in certain centuries illuminated Christendom or followed the conquering armies of Islam. Its teachings and the Chinese schools that grew up about the Buddhist church have influenced Chinese thought into modern times. An inspired religion, demanding faith from its followers and offering the reward of salvation, it profoundly affected the form and content in much of Chinese art. When Buddhist missionaries along the ancient trade routes of Central Asia brought their faith to the great cities of the Yellow River valley, or came by sea to Canton and the southern court of Nanking, or penetrated the Burma jungle into Yunnan and Szechwan, they brought with them a church already some four centuries old — a complete religious system with holy scriptures, priests, a monastic order, icons, and ritual observances.

The desert road that linked China with the West . . . now played a rôle of ever-increasing importance as a high road for ideas and art forms that poured into China. The two main routes both started from Tun-huang in western Kansu as the gateway to the desert.»

Concerning the prototypes of the early sculpture the same author says:

» . . . The styles followed in the fourth and fifth centuries were ultimately derived from Indian and Gandharan models which had been much modified in the stations on the way, thriving centres of Buddhism, through which they passed in the long journey across Central Asia.

Just as the long Silk Road followed two routes, one leading north of the Taklamakan Desert and one south, so there appear to have been a southern source of influence from the Khotan area and a northern source centred about the general region of Kucha. Other influences undoubtedly did reach south and central China by way of the sea and overland from India and from the ancient kingdom of Funan. So very little of early Chinese Buddhist art from the south and the Yangtze River valley has survived, however, that it is not possible at present, from a few isolated bronzes, small in scale, to form any judgement about its character. The dominant influence in the great Buddhist centre of north China appears to have been the city-states of the oases on the northern trade road.»

The foreign sculptural style is, however, soon modified:

»The linear, geometric style, inherent in Han art, soon began to modify the forms, reducing still more any naturalism that Central Asia had retained from the modified Hellenism of Gandhara and the sensuousness of Indian sculpture. . . »
»Specifically the Chinese modified the forms away from any lingering naturalism and towards a formal stylization, forced the fluttering scarves and ribbons into sweeping curves of controlled tension, reduced the rounded drapery forms to flat planes interrelated in patterns of linear rhythms which successfully concealed any indications of the body underneath. By the end of the fifth century, in the best caves of Yün-kang, all the polyglot languages of Buddhism as it reached China — Hellenistic, Gandharan, Indian, Iranian, and Central Asian — were beginning to be fused into a consistent Chinese declaration of faith and zeal.»

Soon there is a new stylistic change due to the intense contacts between China and India and the pilgrims from the two countries:

»Within the first two decades of the sixth century, it is said, some three thousand foreign monks were to be found in the Wei capital Lo-yang. Although in the fourth and fifth centuries models for Chinese Buddhist art had, to a large extent, filtered through the roadside stations of Central Asia, the contacts in the sixth century became more direct, with the result that the styles which Chinese native genius had developed from the beginnings at Yün-kang were modified, and in many cases superseded, by motifs and manners of presentation which more closely resembled the styles of the Buddhist countries of Gandhara, Bactria, and India, and so were considered nearer to the true source and hence more orthodox . . .»

»The sculpture of the classic Gupta period of India (A. D. 320—600) was the most powerful and direct stimulus to Chinese sculptors in the second half of the sixth century. The new style did not grow out of the geometric, linear style of the first half of the century, rather it superseded it. However, it is much easier to speak loosely of strong Indian influence during the Northern Ch'i Dynasty than to illustrate the argument with clear comparisons. Although in many instances the Indian devotion to solid, plastic form in the human body, and India's love of luxuriant plant growth, are reflected in the work of Chinese sculptors, these elements, at times but vaguely understood, have become so characteristically Chinese that it is seldom possible to point to any specific Indian parent example or school.»

A final intensification of Buddhist doctrine and art occurred in China during T'ang. Sickman says among other things:

»About A. D. 700 Buddhism reached the peak of its power as an organized church and a force in Chinese cultural life. During the preceding seventh century a number of brilliant Chinese theologians had brought Chinese Buddhist thought to new levels of attainment. A lively interest in Indian philosophy, both Buddhist and Hindu, sent a number of Chinese pilgrims on the long trek across Central Asia to the holy places of Buddhism and centres of Indian thought. Chief among these men was the redoubtable Hsüan-tsang — most celebrated of all Chinese pilgrims and a metaphysician of no mean powers. Hsüan-tsang left China in 629 and returned after sixteen years of travel in Central Asia and India, bringing with him many sacred texts and some images» . . .

»Despite the flourishing condition of Buddhism during the first two centuries of T'ang rule, the quantity of surviving religious sculpture from those centuries is less than that preserved from the preceding sixth century.» . . . »All monumental sculpture of the seventh and eighth centuries in bronze, clay and wood, has disappeared with but few notable exceptions, due in large part to persecutions of the Buddhist church, notably that of 845, and disastrous temple fires.»

In the preserved sculpture, however, we still observe several Indian features and the mature T'ang style cannot be explained only on the ground of Chinese qualifications.

In painting Buddhism did not play such a clearly dominant rôle as in sculpture. The religious painting represents only one side of this art, even if the main part of the older preserved painting material belongs to that field. Whereas sculpture mainly flourished in North China and around Huang-ho, painting gained a strong hold in South China already during the fourth century. It was the Yangtze River valley, with Nanking as centre, that produced the first great painter, Ku K'ai-chih, and in the same city we have Hsieh Ho, famous for his Six Principles of Painting, from around A. D. 500. During the fifth and sixth centuries the Yangtze River valley was the centre of painting and, when Buddhism made its entrance here, it was also the painters who devoted themselves to the new figure motifs. Unfortunately there is nothing left of this early Buddhist painting except in the records. At Tun-huang, the most important border-city in western Kansu through which all the caravans passed on their way out west, there are, however, a number of caves with decorations from the Six Dynasties. In the oldest caves from the end of the fifth century we observe an obvious Central-Asian feature in their Buddha reproductions. During the sixth century the descriptions become more and more Chinese and the Chinese landscape is added to the figure scenes. The typical perspective so characteristic of all later landscape descriptions appears already here, and both rocks and trees acquire a form that later on becomes the prevailing one. Whereas the earlier paintings in Tun-huang are probably done by provincial artists, the Buddhist representations from T'ang are probably to a large extent exponents of the artistic style as it was developed in Ch'ang-an and Lo-yang. Several foreign features are discernible in the mature T'ang style, as for instance the use of shading to model some of the figures.

This was evidently the consequence of a foreign influence. Sirén writes about the painters from abroad who were engaged by the Chinese during the sixth and seventh centuries in a special chapter: The Khotanese and other Central Asian Painters.¹⁾

We prefer to quote him: »The earliest among the foreign painters mentioned by Yao Tsui in *Hsü hua p'in* and then by Chang Yen-yüan (who repeats the records of his predecessor) were probably three monks, said to have come to China in the Liang Dynasty (502—536). They seem to have been active in the South and may have arrived by sea rather than by the land-route. There is no hint about where or what they painted, but judging by their land of origin we would assume that the dominating influence in their art was Indian.

Ts'ao Chung-ta was evidently a more important painter who has left deeper traces in the history of Chinese painting . . . According to Chang Yen-yüan, he came from the country of Ts'ao (Sogdiana) and reached great fame under the Northern Ch'i dynasty (550—577). This was based on his skill in painting Hindu (Indian) images . . . which according to tradition »had a supernatural effect». They were done after »the manner of foreign countries; there was no equal to him at

¹⁾ O. Sirén, *Chinese Painting*, London 1956, Vol. I, p. 68 ff.

the time» . . . »Ts'ao created (new kinds of) Buddha motifs. There are three manners of painting Buddhas; one is the manner of the Ts'ao school, another the manner of the Chang (Sêng-yu) school, and the third the manner of the Wu (Tao-tzū) school.» . . .

»His wall-paintings in K'ai-yüan ssü and other Buddhist temples in the capital contained features of style and iconography which seemed new and strange to the Chinese, and gave birth to the statement that Ts'ao started a special school of religious painting different from that of his predecessor Chang Sêng-yu and his still more famous successor Wu Tao-tzū . . . He was apparently recognized as the main representative of the foreign, i. e. Indian, mode in the religious painting of the time and had as such exercised great influence during the latter half of the sixth century.» At the beginning of the T'ang period there are new foreign artists who were greatly honoured and esteemed particularly for their technical innovations by which they contributed to the great patrimony of Chinese art.

»Two of the best known among these foreigners in Ch'ang-an were members of a noble Khotanese family called by the Chinese records Wei-ch'ih (probably Vijaya in Sanskrit). They lived for two generations in China and are recorded with admiration by Chu Ching-hsüan and Chang Yen-yüan . . . The older of the two, Wei-ch'ih Po-chih-na, who became known as the »greater Wei-Ch'ih«, came to Ch'ang-an during the Sui reign and was enfeoffed by T'ang T'ai-tsung as a *chün kung* (provincial duke?). He became famous for his pictures of Buddhist subjects, but also for paintings of strange objects from foreign lands and of flowers which were remarkably life-like and painted in a free and bold manner.»

Po-chih-na had two sons, both painters, of whom I-sêng settled in China and was later called the Lesser Wei Ch'ih. — »At the beginning of the Chên-kuan era (627—650) the ruler of his native country sent him with a recommendation to the (Chinese) court, because of his great skill in painting . . . The political and cultural relations between China and Khotan — then an important Buddhist centre — were evidently quite close during the first century of the T'ang era, when Wei-ch'ih I-sêng executed some of his famous wall-paintings in the Buddhist temples in the capital.» The *T'ang-ch'ao ming-hua lu* says among other things: »His paintings, whether votive images, human figures, or flowers and birds, were always foreign-looking and not like Chinese things» . . . »I-sêng did a votive picture on the front of the pagoda of Tz'ü-ên ssü and also a composition of flowers rendered in relief and in their midst a thousand-armed and thousand-eyed Great Compassionate One (i.e. Kuanyin) of a more wonderful appearance than can be described in words». . . Later on Sirén describes a picture in his style: »The flowers and leaves in relief, or in *ronde bosse*, form no doubt the most conspicuous technical feature of this picture.»

The best example of a painting in I-sêng's style is a horizontal scroll in the Berenson Collection, of which Sirén gives a complete description. Of great interest is particularly the treatment of the costumes and ornaments of the women as well as the coiling edges of the garments, which strongly reminds us of the floral scrolls

we find in the following description of T'ang patterns on silver and stone engravings.¹⁾ Fig. 99:e.

Another painting in the same style is the fragment of a hand scroll in the Stoclet collection described as a Clerical Orgy or the Drunken Monk.²⁾

Two other paintings with the same subject of the Lokapala Vaiśravaṇa are also mentioned by Sirén as belonging to the I-sêng school.³⁾ Especially the dancing girl and the musicians in this painting show the typical style.

Sirén sums up about I-sêng as follows: »The paintings which we have described as examples of the school or manner of Wei-ch'ih I-sêng form only a minor group among the numerous Central Asian art-products in the Far East. I-sêng may well have been the most important among the artists from Khotan, Turfan or Kucha who came to seek their fortune in China at the beginning of the T'ang period, but he was not the only one, as is proved by the records previously mentioned and some of the Tun-huang paintings (to which we shall revert presently.) No less important as evidences of the Central Asian element in Far Eastern art during the Sui and early part of the T'ang dynasty are some of the specimens of decorative art either imported from the above-named centres or — possibly to a larger extent — made in China or Japan by artists who had been called in from the Western countries, because of their skill in certain arts.»

Then he describes as typical examples the landscapes with figure scenes painted on two of the musical instruments, so-called *biwa*, in Shōsōin.

Another important series of T'ang painting which we cannot neglect to mention in this connection are the wall paintings in the Kondo of Hōryūji at Nara in Japan which until 1949, when they were severely damaged by a fire, were the best examples of early Buddhist frescoes in the Far East. Sickman describes them as follows:⁴⁾

»The wall paintings were executed in the early part of the eighth century, probably about A.D. 711. Whether they were done by a Chinese, Japanese, or Korean artist is immaterial, but it is certain they have close affinities with continental T'ang art and represent a strongly Chinese version of an 'international' style that combined elements derived from India, Iran and Central Asia. Any of the sensuality that in the Ajanṭā frescoes of Gupta India was in no way inconsistent with deep religious spirituality has in the Hōryūji frescoes been diluted and lightened, shorn of the flesh, as it were, by a Chinese intellectual distillation translated into different but equally valid terms of line drawing . . . »

Sickman sums up about Buddhist painting:

»Buddhism as a great church religion had reached its culmination in China during the seventh and eighth centuries. A large part of the national creative energy, as well as finances, must have been devoted to the glorification of the faith through

¹⁾ O. Sirén, op. cit., Vol. III, pl. 43.

²⁾ O. Sirén, op. cit., pls. 44—46.

³⁾ O. Sirén, op. cit., pl. 47.

⁴⁾ L. Sickman & A. Soper, op. cit., p. 81.

the building of temples and monasteries elaborately furnished with images, paintings, and frescoes. Almost without exception the leading artists of the seventh and eighth centuries painted religious themes, even though they have been known for secular subjects as well. Some, like Wu Tao-tzū, were almost exclusively painters of Buddhist and, to a lesser extent, Taoist subjects. Much of the wealth of T'ang painting was on the walls of Buddhist establishments. An important temple, such as Tz'e-ên-ssü in Ch'ang-an, for example, had wall paintings by such artists as Wei-ch'ih I-sêng, by Yen Li-pên, Wu Tao-tzū, and numerous other accomplished but lesser-known painters. All these are lost to-day. The majority must have been destroyed or fallen into decay during or shortly after a great persecution of the Buddhist church that occurred in 845. Buddhist art never really recovered from this persecution, not because of the physical devastation but because of changes within the church itself.»

With Buddhism there followed also a number of objects connected with the cult or with iconography. Vessels used in daily life or in the cult by the Indian Buddhists are not preserved in great numbers but are illustrated in sculpture and painting. It is mainly the Ajantā murals that offer material for study.¹⁾ The most common objects found here are vases, bottles of *kundika* type and globular vessels resembling reliquaries. There are also incense burners with long handle and alms bowls. The amphora occurs as well as ewers of Hellenistic type. In the paintings from Central Asia the same vessels are also found. Of these it is generally the *kundika*, the water-bottle prescribed for the use of monks, and a nectar vessel, which appears in Chinese sculpture already during the fifth century in the hands of Bodhisattvas. During the sixth century it becomes common in different types. We find furthermore alms bowls, ewers, and incense burners with long handle. A common vessel is the globular incense burner with stem and the cover often in the shape of a lotus cup. The whole vessel may be encircled by lotus petals and leaves and resembles then the round vases with lotus petals in Indian sculpture. Both the bottles and the incense burners are preserved in bronze, sometimes gilded.

Whereas the figure style in sculpture and painting on its way through Central Asia underwent important changes, it is not easy to establish how far the cult vessels were changed in the same way.

In Khotan pottery of Indian type has been found, and among others a number of miniature vases with shapes known in their home country.²⁾ A few large amphoras with applied patterns and three or four handles might possibly represent the prototypes of the Chinese amphoras. From Lou-lan comes a bronze incense burner in lotus shape with long handle and many other objects.³⁾ The items of decorative art

¹⁾ Yazdani and others, Ajantā. Oxford 1931—46. J. Griffiths, The paintings in the Buddhist cave temples of Ajunta. London 1896—97.

²⁾ G. Montell, Sven Hedin's Archaeological Collections from Khotan (BMFEA No. 7, 1935).

³⁾ F. Bergman, Lou-lan Wood-carvings and small Finds Discovered by Sven Hedin (BMFEA No. 7, 1935), Pl. VIII, 6.

from Central Asia represent, however, a very mixed picture and are difficult to date with exactitude. Only in a few cases can we use this overwhelming material for comparison with the decorative art of T'ang.

We can anyhow state that already before T'ang several Indian types of shapes appear in China. In the following pages we shall see how they became popular and got their final shape and decoration during this period.

To the Indian loans we also refer the abundant use of jewelry mainly on the dress of the Bodhisattvas. Long strings of pearls with oval stones are suspended from the neck and along the body. Heavy necklaces and high tiaras are common ornaments. They are in particular popular during Northern Ch'i and Northern Chou, a fact that is illustrated by several sculptures, but are also found during T'ang. It is easy to find direct parallels to this mode in India and there is no doubt of its Indian origin.

It is possible, then, to point out a few types of objects which came into China before T'ang together with Buddhism via Central or Western Asian contacts. The same is also the case with the ornamentation. An account of the pre-T'ang Buddhist sculpture offers an excellent opportunity to study the change of the lotus motif in the fifth and sixth centuries. Particularly in the latter part of the sixth century the lotus descriptions are executed in a luxuriant way and often quite naturalistic. These lotus representations are easy to trace to their Indian origin, whereas it is rather difficult to follow the versions of the lotus ornamentation in the Central Asian city-states. We might assume that the artists from Khotan played an important rôle also here.

We can, however, establish that the great change did not occur until the adoption of the lotus motif in the Chinese ornamentation. By degrees the floral patterns replace the earlier zoomorphic and geometrical ornamentation, and we shall see how they became very dominant during T'ang. This represents undoubtedly a stylistic revolution in Chinese art.

As we have already pointed out, some Iranian patterns partly deriving from the contact with the city-states in Central Asia came together with Buddhist art into China. An excellent example of this is offered by the sculptures in Hsiang-t'ang Shan, where there are floral scrolls which Sickman compares with the stucco decorations from the Sasanian palaces of Kish and Ctesiphon.¹⁾ During Northern Ch'i there was a special kind of ornate incense burners or reliquaries with crenellated top surrounded by a rich mass of twisting foliage and often flanked by lotus-shaped leaves. Sickman says regarding this motif:

»The whole complex arrangement is strongly similar to the finial ornaments on the great acanthus-like trees found on the rock-cut Sasanian monuments of Taq-i-Bustân.» — On the other hand, these luxuriant floral scrolls and lotus leaves very closely resemble »the sub-tropical verdure in Indian sculpture from as early as the

¹⁾ L. Sickman & A. Soper, *op. cit.*, p. 56.

stūpa of Sānchī, (c. 70—25 B. C.) to the sculptures of the Muttra school and the Ajaṇṭā cave-temples of Gupta times (A. D. 320—600). It is no surprise to find so many Indo-Iranian elements in Chinese sculpture at the time of Northern Ch'i. Not only were there many Indians resident in China . . . but also a great many Persians . . .

In the middle of the sixth century a new power, the Turks, had risen north of the Great Wall in Central Asia. The new Turkish empire extended from Mongolia on the east across Central Asia to Afghanistan on the west. One of the Turkish rulers was joined to the royal house of Wei by marriage with a princess in 551. On the east, the Turkish rulers were in close contact with both the courts of the Later Chou and the Northern Ch'i Dynasties, and on the west formed alliances with the Sasanian ruling house of Persia. During the three decades of their full power, the empire of the Turks must have been a potent factor in the exchange of influences between China and Persia. At the same time, and increasingly towards the end of the century, there were close relations with such Central Asian cities as Kucha and Kizil, which were strongly Iranian in costume and customs.*

As examples of Iranian features in sculpture during Northern Ch'i Sickman refers also to the two stone funerary couches in MFA and FGA. The two sides in MFA reproduce several figure scenes of clearly Iranian origin and they are surrounded by symmetrical palmette scrolls and pearl borders pointing to the same source.¹⁾ The base of a similar couch in FGA is adorned with musicians within circles of pearls, which are evidently derived from Sasanian art.

Together with the lotus motif there already existed palmette scrolls in a strictly symmetrical composition in the early Yün-kang caves. On the whole they become quite common during the sixth century in Buddhist sculpture and painting. They are, however, without parallels in Indian ornamentation but are well represented in that from the Near East, especially Persia and Syria. We have already mentioned the Iranian influence on the two funerary couches with palmette scrolls as the main ornament. In the following discussion we shall follow more closely the occurrence and development of the palmette scrolls in China, but here it may be sufficient to point out its appearance before T'ang.

In all probability the first Persian objects will already have reached China by now, even if T'ang then implies an obvious intensification of the contacts between the two countries. The fact that the two Sasanian silver objects, which are now in CKc and which we shall describe later on, have Turkish rune inscriptions though they are from Lo-yang implies that they might have come to China already during the sixth century.

While the Indian motifs in sculpture, painting and decorative art underwent in several instances important changes on their way to China, the same was also the case with the Iranian stylistic feature. Within painting and sculpture the

¹⁾ L. Sickman & A. Soper, *op. cit.*, pls. 40, 41.

different styles could be distinguished in Central Asia, and R. Grousset has identified three main stylistic schools, namely: I. The Greco-Buddhist school of North-West India, with Gandhara, Nagurahara, Lampaka and Kopisia — «a school which had nothing Indian about it but its Buddhism and was in every other respect a Greco-Roman type of art, belonging not to the Indian but to the Mediterranean world». II. The Gupta school with the Ganges valley and the Derran as its centres. The Gupta school was genuinely Indian, «whose leading features may be summed up by defining it as a tropically naturalistic school, subdued, refined, and spiritualized by Buddhist idealism». III. The Sasanian school (from Persia).¹⁾

These three stylistic schools were brought via Central Asia into China, and we are able to follow their path along the north and the south Silk roads in the many oases. On the other hand, it is considerably more difficult to distinguish these schools in China. Within sculpture and painting we might do so to some extent, but as to decorative art it is for the present difficult to indicate other places than India and Persia as countries of origin, although Central Asia has been the intermediary link between them.

* * *

This very short account of the political and art-historical background clearly shows that a new style was already on its way during the sixth century but first took shape at the beginning of T'ang. As all stylistic changes in the history of art never occur suddenly but gradually, the T'ang style too has its preparatory stage. As in sculpture and painting, we might to some extent find the same stage in decorative art also. The ceramic production follows new ways, particularly in the technical field. Gustaf Lindberg has convincingly shown that the production of porcelain starts now for the first time in Chinese history and reaches an unexpected extent.²⁾ The excavations made lately in Hsi-an and Lo-yang have afforded further evidence of this. *Yüeh yao* was the second ceramic ware which, from a technical and aesthetic point of view, implied an important improvement.³⁾ Then there was the polychrome and white stoneware and pottery in almost unlimited varieties of shapes and patterns. In ceramics we often find metal shapes reproduced (to which we shall revert later on).⁴⁾ In another field also T'ang evidently signifies an improvement, i. e. in glass manufacture, which is now on a scale quite different from formerly. Several glass vessels have been found in T'ang tombs which must have been imported from the Near East, but there is also glass of Chinese production. It is evidently the Persians who have been the masters of the Chinese in this field.

¹⁾ R. Grousset, *The Civilizations of the East. China*. London 1934, p. 148.

²⁾ G. Lindberg, *Hsing yao and Ting yao* (BMFEA, No. 27, 1953).

³⁾ Ch'en Wan-li, *Yüeh ch'i t'u lu*, Shanghai 1937.

⁴⁾ Cf. B. Gray, *Early Chinese Pottery & Porcelain*, London 1953.

Textile is another important material in the T'ang arts and crafts. Many new patterns were borrowed from Persia and more or less transformed into Chinese style. Later on we shall have reason to compare these patterns.

The rich collection of decorative art from T'ang in Shōsōin, Nara, Japan, illustrates better than anything else the abundance of different materials, shapes and decorations which were then used. In spite of the fact that decorative art in its entirety is so rich, and each material in itself might well justify a study of the stylistic development during T'ang, gold and silver work is undoubtedly the most comprehensive object for such studies. First of all, gold and silver were during T'ang used to a larger extent than ever before. The techniques employed for the treating of the metals were mainly new and of foreign origin. Furthermore, the precious metals were expensive and had to be imported to Central China so that they demanded careful working. It is quite rare to find gold or silver objects of inferior quality from an artistic or technical point of view. Most of the preserved items have instead a high aesthetic value and might be regarded as good representatives of the T'ang style.

THE MATERIAL STUDIED

Before we start to make a description of the various shapes and decorations of the gold and silver objects it might be useful to give first a short description of the origin of the various objects and of the most important techniques employed in gold and silver work during T'ang. Gold and silver objects, and to a certain extent also gilt bronze specimens, handled by the author or studied in reproductions can, on the basis of their origin, be divided into three main groups.

Most of the objects, as well as those belonging to the earlier periods, emanate from tombs. Most of these sepulchral finds have, however, been excavated without scientific methods, so that usually no information is available about them and their approximate dates. In this group there are all the different types of objects, represented in gold and silver ware. As a rule the sepulchral ware was used by its owner during his or her life-time and then deposited together with the dead. This is indicated by the wear and repair of many of the objects. Real sepulchral presents made only for the dead are also to be found, and they consist mainly of silver figurines of human beings and animals, so-called *ming ch'i*.¹⁾

To the next group we refer the still rare sepulchral finds that furnish information as to the find and its approximate date. Although this information — with the exception of that connected with the scientific excavations mainly carried out recently — has to be used with care, it might in certain cases be useful for

¹⁾ J. J. M. de Groot, *The Religious System of China*, Leyden 1894, Vol. II, 1, p. 695 ff.

establishing a chronology. The material is naturally in the main the same as in the former group. The most remarkable find known to the author consists of 15 objects sold in 1925 by Yamanaka in London to BM.¹⁾ They are said to have all come from a tomb at Pei Huang Shan, near Hsi-an, and some objects date from A. D. 877, thus belonging to Late T'ang. The large number of different types of vessels and several typical decorations which are found here represent the most important contribution towards illustrating the Late T'ang style in silver work. On the basis of these vessels it is also possible to refer a whole group of silver items to the same period, among other things some small vessels recently found in Hsi-an.²⁾

Another limited and characteristic group is formed by at least 15 big silver bowls with or without cover. They are said to have all come from three tombs at Pa-lin in Eastern Mongolia. One of the three tumuli is said to have contained a tablet with a dating from the Sung Dynasty.³⁾ For various reasons, which will be explained later on, the author would refer them to T'ang, i. e. Middle T'ang.

Two mirrors with *p'ing t'o* decoration of the type shown in Pl. 13:d were found during excavations in 1955 at Hsi-an and might date from around 750, thus somewhat earlier, and a fragment of a big silver platter, also from Hsi-an, with a standing *fêng-huang* in the bottom and petals adorned with palmettes around the brim, might date from Early T'ang.⁴⁾

An early dating might also be given to the big silver platter in MIA, Pl. 9:a, which is said to come from a tomb at Chin-kou, two miles north of Lo-yang. In the tomb there was a stone tablet dated 2nd year of Yung Hui of the T'ang Dynasty (i. e. 664 A. D.). As will be shown later on, this dating is quite acceptable.

Five tomb figures are also said to have come from Lo-yang. They represent three women and two men standing, Fig. 18:a,b.⁵⁾ The *ming ch'i* are said to have been found at Mang Shan, and the tomb had a Sui dating. In Lo-yang the author had the opportunity in 1955 to see some recently excavated silver spoons of type Fig. 4:b from around 750, but these excavations have not to any very great extent concerned T'ang tombs. In Hsi-an the finds from the last excavation by Academia Sinica are still rather wanting in gold and silver objects, as the archaeologists have not had an opportunity of investigating the old palace area or a large number of T'ang tombs containing such objects. In all probability important material with fixed datings will eventually be found.

On the whole we can state that if there is any local information about the finds of gold and silver vessels from T'ang, then Ch'ang-an — present Hsi-an — or Lo-

¹⁾ R. L. Hobson, A T'ang Silver hoard (British Mus. Quart. 1926—27, p. 18 ff.)

²⁾ Studied by the author in Oct. 1955.

³⁾ Acc. to information given by Mr. O. Karlbeck.

⁴⁾ Studied by the author in Oct. 1955.

⁵⁾ R. L. Hobson, A T'ang Silver Figure (British Mus. Quart. 1926—27, p. 17).

yang with their neighbourhood is referred to. It is natural to find the most remarkable objects of gold and silver in these places, as undoubtedly the most skilful craftsmen were working in these T'ang capitals. Hitherto the sepulchral finds do not to any great extent help to establish the chronology of gold and silver ware from T'ang.

The third group of objects in precious metal, which will be dealt with in the following account, consists of specimens in old Japanese collections and archaeological finds from the T'ang period. Of the utmost importance among the preserved decorative art from T'ang is the enormous Imperial Treasure in Shōsōin, Nara, which was founded in A. D. 767 and has been preserved almost intact. A series of silver objects is also dated here by inscriptions, mostly from around 767. Many other specimens in this collection have exact datings, a fact that makes it invaluable as aid in analysing and establishing a chronology of the T'ang style. We shall have occasion to return several times to this collection in the following pages.

From Japan we have also a few important finds of silver objects from T'ang. During the work in the basement of the Kondo in Kōfukuji in 1884 a number of silver bowls were discovered, namely three bowls with and ten without decoration (Pl. 12:a) and they must date from around A. D. 710, the year of the consecration of the building.¹⁾ From similar excavations below the Buddha altar in Hōryūji in 1894 we have a box with cover (Fig. 34:b) made of silver and parts of a sheath with typical palmette decoration. These objects were deposited in 750.²⁾

The last remarkable find was made in the year 1926 during the investigation of the five-storeyed pagoda in Hōryūji, namely a find of a reliquary consisting of a small glass bottle placed in double oviform silver containers and a bigger jar with cover of gilt bronze. Together with the containers with typical grape scroll decoration there was also a »lion and grape» mirror in the jar. The whole find must have been deposited already in 607, the date of the building of the pagoda, thus 11 years before the beginning of the T'ang period. The shape and particularly the décor of these objects might, however, be characteristic of Early T'ang, which makes them extremely valuable for our stylistic chronology.

These groups of available gold and silver objects from T'ang might seem to form too unstable a material for a description of this field of Chinese decorative art. Future scientifically carried out excavations will probably give us information as to new shapes and patterns and thus allow us to correct this stylistic analysis and chronology. However, to gain a more reliable result from this study the author has tried as far as possible to give gold and silver work its correct place in the contemporary decorative art. Comparisons will thus constantly be made with similar shapes and decorations on other materials, mainly ceramics. In a few

¹⁾ Annual Report of the Imperial Household Museums, Tokyo and Nara, 1928, pl. XXXVII.

²⁾ Op. cit., pl. XXXV.

cases the preserved pottery ware with typical silver shapes will represent them, as no gold or silver objects of that particular type have hitherto been found. Contemporary stone reliefs, sculptures and paintings have also contributed their share as to vessel shapes and, in particular, types of decoration. These comparisons serve mainly to support the chronology, as both sculptures and paintings have in several cases fixed datings. This is the case with both paintings from Tun-huang and the richly decorated Pei-lin steles. The most important comparative material comes, however, from Shōsōin.

TECHNIQUES

When the first Chinese silver objects from the T'ang period made their appearance on the European market, the collectors and connoisseurs were generally sceptical. Several times they declared the silver ware to be a forgery and the strongest criticism was against the tomb figures, *ming ch'i*, which are now in BM., V&A, CKc and SAM. The polemics on this question between Reidemeister and Yetts give an excellent idea of the divergence of opinion.¹⁾ After the increase of the material in the market the scholars became more positive in their opinion of the authenticity of the T'ang silver ware and, for the present, most of the Western scholars have at least accepted a large group of silver objects as authentic. The best evidence of the relatively rich occurrence of gold and silver in China during T'ang is the new finds which are made now and then, and various notices in the records. The constantly increasing material of T'ang gold and silver ware is, however, leaving a number of forgeries in its wake.

As the question of the authenticity of a gold or silver object depends not only on its shape and decoration but also on its technical execution, it might be worth while giving here a short description of the techniques that have been used by the gold and silver smiths. The Chinese developed during T'ang mostly new techniques for gold and silver work, and these methods may in many respects be said to have been influenced by Sasanian silversmiths. We might thus be even more justified in giving a brief description of the different technical methods employed in China during T'ang.

It has already been indicated that casting was the most common way of making both larger and smaller specimens of gold and silver before T'ang. Furthermore, thin sheets were hammered for inlay as decoration; gilding and silvering of bronze were also common techniques. Granulation and filigree work as well as setting of stones were mainly for jewelry. We found that precious metals from the time

¹⁾ L. Reidemeister, Über einige typische chinesische Fälschungen. *Ostasiatische Zeitschrift* 1929, p. 12 ff. W. P. Yetts, Chinese Tomb Figures in Silver. *Ostasiatische Zeitschrift* 1929, p. 211 ff.

before T'ang were generally treated with the same methods as bronze, that is to say, not with hammering and chasing, techniques common in old Western cultures. Everything indicates that not until the beginning of T'ang or possibly somewhat earlier did a change in this respect occur. From that time, chasing becomes the dominant technique, especially of silver work. Most of the bowls, cups and dishes as well as spoons and ladles are hammered out of a more or less thick silver sheet in the most common way, i. e. raising.

As soon as the Chinese goldsmiths learned this method, they became very skilful in raising. The common way of raising was to press up the sides by hammering from the centre of a circular sheet, a method that is still the most common one in silver work. That raising has been used is evidenced by bowls and cups etc. often being thicker at the mouth than at the bottom. By this method it was very easy to adorn the sides of the specimen with lobes and bosses of different shapes. Good examples of raised vessels are shown in Pl. 20.

Many of the Chinese bowls and cups consist of two nearly identical thin parts, one bowl for the exterior and another for the interior, which are so skilfully soldered together at the lip that it is almost impossible to observe the joint. Examples of this method are Pl. 6:a, b. It is surprising that the Chinese used this complicated technique, which, particularly in soldering, demanded such great technical skill and involved twice as much work as simple raising. When a specimen consists of two parts, the sides have been hammered extremely thin.

Most of the silver specimens such as bowls or cups are adorned with a traced pattern, often covering the exterior. Tracing results in a positive reproduction of the pattern on the other side, i. e. on the inside of the bowl or cup. The interior then becomes uneven if a comparatively thin silver sheet is used and worked against a soft rest such as pitch. As most of the gold and silver must have been brought to central China from other places and most probably was expensive, the goldsmiths had to be careful about the use of the ore. If they wanted both to adorn the specimens and at the same time to get a smooth inside, this procedure with double sheets was evidently the best one. Whether intentionally or not, they also gained a thermostatic effect, i. e. that bowls and cups could be used for hot drinks without any inconvenience.

Sometimes a single silver or gold sheet was used, which consequently became thicker. This is the case with some stem cups and boxes (Pls. 4:a,b; 6:e; 8:b,d,e). The decoration is then visible on the inside but it is not too clear if the sides are sufficiently thick.

For boxes and more complicated shapes the Chinese used another method, e. g. hammering out to the desired shape several sheets, which were soldered together. In a few cases the whole box consists of thin sheets, different for lid, bottom and sides (Pl. 6:d). A bottle-shaped vase in MFA consists of different sheets for body, neck, mouth and foot (Pl. 23:a). Particularly common is this combination of several silver sheets for the tomb figures, where, for instance, the horse (Fig. 18:f)

consists of 11 different parts, which have been skilfully soldered together. The silversmiths have as a rule used hard solders of silver alloyed with copper.

Besides chasing in one or several pieces the silversmiths occasionally still used casting; combined with casting is then turning. The most remarkable silver specimens of that technique are the two big silver jars in Shōsōin (Item 640) Pl. 16, which, according to Harada, are cast and also, in the reproduction, show a seam after the moulds. Also two alms bowls in Shōsōin (Item 638) Fig. 30:a, are said to be cast. Some of the more remarkable cast specimens are the hanging vessel in WSc, Fig. 2:b, a pot and lid in CKc, No. 93, a clamshell in FGA, Pl. 10:a (cast after a real shell) and a few other objects. On the whole, the cast specimens are not very common. Even in casting, however, some silver ore could be saved. A cup with handle in CKc (Pl. 9:c) is thus cast with a very low percentage of silver alloy and is covered on the surface only with a purer silver, probably made by cooking the metal. Several other examples of this economy have been observed.

On the other hand, it was a common practice to cast certain parts of stem cups and cups with handle. The former have the stem cast separately and afterwards soldered to the bowl (Pl. 8), and the latter have the handle and the attaching plate cast, soldered and riveted (Pl. 12:b). For silver coins casting was the natural method employed.

The scarcity of gold and silver has resulted in a strongly varying percentage of silver in the different specimens. Strachwitz has pointed out that the silver specimens in the Berlin Museum described by him contain, besides silver, also tin and lead in different proportions.¹⁾

In some cases the silver is up to 920/1000, whereas in other cases it is far below 800/1000. A detailed analysis of the alloy of silver cannot apparently give any general result concerning the T'ang silver, as there do not seem to have existed any minimum requirements as to the alloy of silver for practical use in China during this period.

If we would seek an explanation of the emergence of the very advanced techniques of raising in China during T'ang, we shall find it in the Sasanian gold and silver work. Few other Asiatic countries present in older times such a highly developed technique of gold and silver smithing as Persia during the Parthian and Sasanian periods, and a rich material has been preserved especially from the later period, found not only in south Russia but in Persia and China too. There are numerous big dishes, bowls, cups, ewers and vases both of silver and gold, most of them in Russian museums, but a few also in Western European and American collections. From the technical point of view these vessels of gold and silver have several interesting parallels in the Chinese material. The Sasanian goldsmiths also used two different methods, i. e. raising and casting, in making a bowl, dish or cup.

¹⁾ A. Graf Strachwitz, *Chinesisches T'ang-Silber und ostwestliche Kunstbeziehungen*. (*Ostasiatische Zeitschrift* N. F. 15, 1939, p. 12 ff.).

With casting the sides of the vessel became as a rule rather thick, but contrary to the Chinese specimens they were always of standard sterling silver, as the raw material was found in abundance in Persia. With raising, a thicker sheet was also used but treated in the same way as the Chinese did, and sometimes also with two layers. In CKc there is a twelve-lobed bowl beaten in double layers dating from the late or post-Sasanian period (Fig. 21:b). The bowl is especially interesting, as it is said to have come from Lo-yang. The shape has its closest parallels among silver stem cups but also among porcelain bowls (Fig. 21:a).

As to the technique used by the Persian silversmiths Orbeli says:¹⁾ »The Sasanian metalworkers commanded quite a complicated range of techniques and must have used a considerable variety of tools. The cup or bowl, the foundation of the decoration, was beaten out and turned on a lathe . . . A number of the flat embossed vessels have a second layer of plain metal behind the embossed layer, so that the concave areas on the back are concealed. This greatly strengthens the vessel. In some cases the two layers of metal are so merged that where exposed on a fractured surface they appear as one; in other cases the disparity between the two is such that a slight movement of one on the other is perceptible to the touch.» The only difference between the Sasanian and the Chinese double layer object is that the Chinese one covered the low reverse side relief of the pattern, whereas the Persian one concealed the hollow back of a pattern in repoussé work. The idea is no doubt the same, and it is obvious where the Chinese borrowed this complicated technique.

The cast Sasanian specimens consist mostly of bowls, cups with handle and parts of different objects, just like the Chinese ones.

* * *

As to jewelry, the techniques from earlier periods are still used. For bracelets, rings and diadems casting and beating are usual, and for the ornamentation tracing, granular work, cloisonné with turquoises and filigree work are common. The granular work, which during Han and the Six Dynasties was composed of comparatively large beads, often attached by wire, now becomes mainly a background for turquoise cloisonné. The gold beads are extremely small, almost powdered on the underlying gold sheet (Pl. 7:e). Already in the description of the Han granular work a few small specimens with cloisonné settings together with granulation were mentioned. The turquoise cloisonné is thus not something new for T'ang but it seems to be used to an extent quite different from formerly. The Chinese were very fond of setting the whole pattern on hair ornaments with birds and flowers, rosette flowers or lotuses in turquoise within thin metal bands. This does not seem to have been a very solid setting to judge from the missing turquoises on the preserved combs, hairpins and diadems (Pl. 7).

The abundant use of larger set stones during T'ang seems also to have been

¹⁾ J. Orbeli, *Sasanian and Early Islamic Metalwork, A Survey of Persian art*, Vol. I, p. 750 ff.

partly due to Persian influence. In Sasanian jewelry work the cloisonné plays an important rôle and is very similar to the Chinese style.¹⁾

Filigree work was now probably used for the first time as an independant technique and not only in connection with granular work. Firstly it is fitting for the decoration of hairpins of type Pl. 7:g-i, which are almost entirely decorated with ornaments in filigree. In some cases it is combined with granulation and then the beads are somewhat larger and held together in a plate (Pl. 7:i). On similar hairpins, CKc No. 45, the filigree has been simplified to form hard twisted threads, almost giving the impression of granulation. These threads have also bordered a richly coloured setting of kingfisher feathers. Already in the Han records we have information that the turquoise-coloured feathers from the kingfisher were used for hair ornaments.²⁾

Evidently this style was very much appreciated, and already before T'ang they started to fix feathers cut into suitable shape as cloisonné with the same colour effect and still more intense than turquoises. Consequently the band-like scrolls and the small bird on the hairpins in CKc, No. 45, have been adorned with such a decoration. The same is also the case with the lotus-shaped dress ornament in CKc, No. 50, the petals of which are made alternately in filigree with set turquoises and alternately in thin gold sheet covered with bird feathers. The seed vessel is also a big turquoise. The hairpins No. 51 in CKc might also have had the heads adorned with feathers, which are now missing.

The different methods of setting the turquoises seem to be either by means of gold bands soldered as receptacles or simply by threads passing right through a big turquoise, as on the dress ornament CKc No. 50.

Pearls have also been used for jewelry, as during Han, but are not preserved in many items. The fragments of two imperial ceremonial crowns in Shōsōin, Item 205, and some hairpins are good examples, but sculpture and painting afford the best study of necklaces and other string pearls. It was evidently native river shells that furnished the pearls, which were not of any particularly high quality.

Interesting details in gold and silver work from a technical point of view are the different kinds of chains. The most complicated type is found on the small incense burners of globular shape (Pl. 5:d), a shape still common because of its practical and strong construction. As the links do not have to be opened, as on common circular or oval ones, the chain is of course much safer. On incense burners as well as on a pair of scissors with tweezers these chains are attached with a swivel — an ingenious and simple technical finesse which is rather surprising to find in use so early. This type of chain is already found on the pieces from Hōryūji, datable to A. D. 607. It has its counterpart and origin in the West.³⁾

¹⁾ E. Margulies, *Cloisonné Enamel. A Survey of Persian Art*, Vol. 1, p. 779 ff.

²⁾ Y. Harada, *Chinese Dress and Personal Ornaments in the Han and Six Dynasties*. (The Tokyo Bunko Ronso, Series A, Vol. XXIII, Tokyo 1937).

³⁾ Cf. B. Segall, *Katalog der Goldschmiede-Arbeiten*. Museum Benaki, Athen 1938. Nos. 25, 30, 36, 42, 90, 102.

As a special technique we might mention the gilding of several bronze specimens. We have previously mentioned the occurrence of silvering and gilding of bronzes during Han and the Six Dynasties. During T'ang also different kinds of bronze vessels in particular those of the same type as those in gold and silver were gilt, and so were the Buddhistic sculptures. As this gilding is still used as burning gilding with mercury there is no reason to deal more closely with it here. The aim of gilding might often be regarded as being to imitate solid gold, and we can take it for granted that at any rate the different vessels occurring in gilded bronze had their parallels in gold and silver. Literary sources inform us that sculptures also were made of gold and silver.

Strangely enough, we do not find during T'ang any bronzes inlaid with gold and silver as in the manner of the Huai style period and Han. It is not until Sung that inlaid bronzes once more become common because of the archaising tendency of this period.

* * *

While the different methods employed for producing the shapes of gold and silver specimens were relatively few, the manner of decoration is more varied. The most common method both for gold and silver is tracing, i. e. beating down the pattern into the metal with a chisel or similar instrument. Engraving or cutting in relief, so often found on Persian silver ware, is, on the other hand, very rare. Maryon has described the method of tracing as follows:¹⁾

»The tracer is a small chisel, generally about four inches long, with an edge from about an eighth of an inch to perhaps half an inch or more in length, according to the scale of the work to be done. The edge is softly rounded from side to side, for the tool is not required for cutting. It is intended to produce a groove, stamped or punched into the surface of the metal by successive blows of the hammer on the top of the tool. The intention is to displace the metal, not to cut it. When in use the tracer is held so that its top slopes back slightly from the direction in which the working point of the tool is intended to travel. Each blow of the hammer drives the tool a little way into the metal and, at the same time, slides it a short distance in the direction that it is to go. The heel of the tool may leave a slight mark or 'stitch' at the bottom of the groove at each blow of the hammer, but by careful work this irregularity may be minimized . . . If the line produced by a tracer is closely examined, it will be found that the metal which originally filled the groove has been displaced, but it has not been removed from the work. The metal at the lower part of the groove has been slightly compressed, and it has tried to get away somewhere. So there will be found a little ridge of metal thrown up on either side of the groove. Further, if the metal is thin, and it is resting upon some yielding

¹⁾ H. Maryon, *Metal working in the ancient world*. American Journal of Archaeology. Vol. LIII, No. 2. April—June 1949.

substance, such as a block of pitch, or lead, or wood, then a ridge will have been driven up on the underside of the metal. If, however, the metal is thick, or if it rests upon some unyielding substance, such as an anvil, there will be no ridge at the back; the groove and its twin ridges will be the only visible effects of the work done.»

It follows, then, that the patterns will lie entirely or almost entirely on the surface and appear like outline drawing sometimes completed with details. These patterns are clearly visible mainly because of a matted background. The matting consists of closely arranged rings, which is here called ring-matting (German: Ringpunzieren).¹⁾

The rings may vary between 3/10 and 8/10 of a millimetre and are usually put together in parallel lines. Ring-matting might have been executed so that a border of rings was first placed along the outline of the pattern in order not to efface it. Afterwards the empty spaces have been filled out as regularly and closely as possible with further lines of rings. Probably they used, as to-day, stamps with several holes in a row. By arranging the rings regularly it was much easier to get an even matting. On the earlier silver ware the rings are, however, very irregular (Pl. 1:a). We can here also observe a difference as to the down-beat itself, namely that the goldsmith has in some cases got what the Japanese call fishroe-pattern, i. e. lines of small beads. The hole-stamps had then a concave bottom. It is, however, more usual for the matting to lie more on the surface and only to show the rings. They are often beaten down somewhat irregularly or obliquely and one half is more deeply impressed than the other.

It is extremely rare to find engraving instead of tracing and any other matting than of rings. On the globes of the small incense burners, Pl. 5:d, there occur as a complement a few engraved details, and on the bull, CKc No. 132, and the diadem, CKc No. 42, a matting of small squares gives the impression of textile.

Strachwitz was in his cited article inclined to attribute the development of ring-matting to the Chinese themselves:²⁾ »Die Art dieser Oberflächenbehandlung, die Punzung, für das gesamte T'ang-Silber so charakteristisch, ist wohl sicher chinesisch, hat sich aus chinesischem Geist entwickelt. Ist doch das Auflegen der Ornamenten auf einem gemusterten Grund ein seit den frühesten chinesischen Bronzen durchaus bodenbeständiges Merkmal. Das verschiedene komplizierte geometrische Formen zeigende Grundmuster der Bronzen wird indessen vereinzelt schon im Huai-Stil und von da ab häufiger in einen körnigen Grund umgewandelt, der, frei vom Symbolik, künstlerisch dieselbe Wirkung erreicht wie die Punzung. Freilich handelt es sich hier noch überall um gegossene Muster, doch dürfte es für den chinesischen Metallarbeiter keiner grossen Umstellung bedurft haben, die früher in das WachsmodeLL für den Bronzeguss gepunzte Verzierung nun auf das weiche Silber direkt

¹⁾ A. Graf Strachwitz, op. cit., p. 14.

²⁾ A. Graf Strachwitz, op. cit., p. 14.

zu übertragen. Die Art der Grundbehandlung tritt im Westen im Spätsassanidischen und Frühislamischen auf Metall- und Elfenbeinarbeiten mit Vorliebe als Untergrund für Rankenmuster auf. Wie sich diese Mode durch den ganzen eurasiatischen Kontinent verbreitete, beweist eine dünne Palmettenranke auf gerauhten Grund (gleich der auf dem Fussring der Tasse, Abb. 1), die die kupfervergoldeten Beschläge der sog. Schmuckkastens der Hl. Kunigunda in Münchener K. Gew. Museum schmückt. Es handelt sich um eine Arbeit aus der Ostseegegend zur Zeit Heinrichs des Heiligen. Mittelglied zwischen Nord und Süd bilden hier wohl Stücke wie die Schale aus dem Schatz von Nagy Szent-Miklos, deren Griff an der Unterseite auch eine Ranke auf gepunztem Grund zeigt und die etwa ins. 9. Jh. datiert wird.»

But it would not be too far-fetched to attribute the ring-matting first of all to Persian gold and silver work. The »granular pattern» of the Huai style period is more or less an imitation of granular work, not ring-matting.¹⁾

Real ring-matting, on the other hand, is often found as background to palmette and scroll patterns on Sasanian silver. Examples are the ewer Orbeli & Trever²⁾, pl. 49, the bowl 51, the cups 52,53,54,56 etc. A Sasanian cup with handle in CKc, Fig. 24:k, has also ring-matting as background to a palmette scroll. The patterns are in several cases also traced, and these two methods are usually combined. It might be more natural then to refer traced patterns on a ring-matted background to the Persian loans, although the Chinese developed these techniques into a considerably higher finesse.

Sometimes the Chinese have also used relief decoration in repoussé, mainly on the gold- and silver-backed mirrors and on late silver specimens. In the former case the high relief on the white bronze mirrors with lion and grape pattern has been imitated with extraordinary technical skill, Pl. 2. The background is here, too, covered with ring-matting. The late silver specimens from Pei Huang Shan and similar ones are adorned with scrolls and birds in relief but are not so exquisite in design, Pl. 22. The quality of these late patterns is not so high as on the earlier ones and ring-matting is employed only now and then; a few details being engraved.

When the Chinese made use of relief ornament on mirrors, it was — as already noted — very skilfully produced. The silversmith could chase an animal in such high relief that it was almost free from the layer underneath. In some cases the legs of a lion are even partly in full round, but the bottom sheets is complete underneath, Pl. 2:b. This high relief reappears during Ming time and later, when technical skill was highly developed. There is an obvious difference between the relief patterns on the Persian and the Chinese silver ware. The Persian relief is usually heavy and massive, cut out as in wood, stone or ivory, and it is not until the late or post-Sasanian period that a less pronounced ornamentation occurs in relief, Orbeli & Trever 67 and 68.

¹⁾ B. Karlgren, Huai and Han (BMFEA, 1941, p. 28).

²⁾ J. Orbeli & C. Trever, Orfèvrerie Sasanide, Moscou-Leningrad 1935.

In both tracing on a ring-matted ground and repoussé work, which is commonly combined with ring-matting, the aim of the artist was undoubtedly to accentuate the pattern against its background. Very often a similar effect of relief was attained by making the background rough in contrast to the plain and smooth surfaces of the patterns. Sometimes the pattern seems to be higher than the background, an effect produced quite simply by reflecting the light, which the background is unable to do. From a technical point of view it was naturally much easier to make a pattern in this way than to cut it out in relief as sculpture in wood or chase it up from the reverse as on so many Sasanian vessels. By tracing the pattern the goldsmith gained greater confidence in drawing the contours. When engraving it is easier to make a wrong cut, particularly on curved surfaces, than when hammering step for step along the outline of the pattern, and there is furthermore no waste of metal. Evidently the pattern was first drawn on the specimen and then hammered in. As moreover the Chinese made such extensive use of thin sheet, particularly in silver ware, engraving was unsuitable because it was too easily cut through. There were thus many reasons why the Chinese goldsmiths used tracing as much as possible.

Among the material examined by the author it has been impossible to find any examples of down-cut relief as in the Sasanian silver ware. This method did not offer any obstacle to the Persian goldsmiths, who had a good supply of ore, but for the Chinese it would have been unpractical.

There is, however, still another way of accentuating the patterns on a silver specimen, namely by gilding. This method was used in Persian as well as in Occidental metal work. As we have seen, the Chinese used both gilding and silvering already during Han and earlier, though mostly during the later periods. In these cases the layer of gold or silver is entirely put on the surface and is more like painting, as for instance on the famous bronze bowl in the Sumitomo collection.¹⁾ During T'ang they put the gilt only on the pattern itself, as on the lotus bowls (Pl. 3) on pot and lid, CKc No. 93, a small cup (Pl. 11:b), and several others, or on parts of the pattern, as on the large platter in MIA (Pl. 9), on which only the birds are gilded. Later on during T'ang the gilding seems to have been used in a more careless way in oval or circular fields above the pattern itself, as on the big silver bowls from Pa-lin (Pl. 21). In the latter case the pattern in its entirety is emphasized but the details of the drawing are nearly blotted out. On the remarkable vase in CKc (Pl. 20:c) the flowers are also gilded to mark the place where the pattern is, but it does not, of course, give any impression of relief. In these cases the background is not ring-matted. On the late T'ang specimens gilding was used to emphasize the relief patterns, and this is undoubtedly a sign of uncertainty as to its real original function.

The gilding has, in the cases which we have been able to check, been done as

¹⁾ M. Rostovtzeff, *op. cit.*, pl. VI.

burning gilding with a rather strong foil. On the later silver specimens it is not particularly well done, overrunning the outlines of the patterns. This is mainly the case on the big bowls from Pa-lin (Pl. 21), where the bottom is not ring-matted. When combined with ring-matting it is probable that the gilding was mostly done before the matting process and was removed by it.

Still another method of adorning a silver or gold specimen was open-work, in which the background was hammered out with a chisel or sawn out, and the details of the pattern appear in silhouette. This method was mostly used on the globular incense burners — where it was justified from a practical point of view — and on hairpins. The big incense burner in Shōsōin (Pl. 15:c) is a good example of a rich decoration with rather small open-work which does not closely follow the outlines of the patterns, and they have thus been traced from inside. The small incense burners (Pl. 5:d) show another type, with the pattern remaining only between the open-work. On the latter the goldsmith seems to have made use of a chisel when cutting out the pattern.

Hairpins from the end of T'ang are usually adorned with a complicated pattern of birds among floral scrolls with the decoration in open-work, partly gilt (Pl. 24:d). Here, too, open-work was used for practical reasons, namely so as not to let the hairpins, big in themselves, become too massive or heavy. Open-work already occurs during the Huai style period and is obviously of Chinese origin.

Quite a special type of decoration is that of gold and silver ornaments cut out of thin sheets and fixed in lacquer, called *p'ing t'o*. Already during the Huai style period the Chinese seem to have used this method on boxes etc. with a lacquer ground. Of course, only very few of these lacquer specimens are preserved to our day, but they are numerous enough to illustrate this type of decoration. The colour of the lacquer seems to have been black throughout, and the gold and silver patterns formed a beautiful contrast to it. *P'ing t'o* was used on many different specimens and we know of boxes of varying size and shape, mirrors and a big ewer in Shōsōin (Pl. 18:c). Shape and size and its practicability do not seem to have played any important rôle for the use of this technique, and the material beneath the lacquer also varies. For mirrors it is bronze, for boxes wood or lacquer throughout, for ewers plaited bamboo, and for clamshells the actual shell. All kinds of decoration also occur: floral scrolls, landscapes and birds or figurative scenes. This special technique of decoration we can, however, regard as native Chinese without parallels in the Western world.

* * *

From this short description of different techniques used in gold and silver work during T'ang it is evident that the Chinese acquired a good deal from their Persian masters, but they themselves developed the methods further. Others were taken over from earlier periods and were gradually improved.

In all probability there are other technical details also that might be mentioned as being characteristic of the gold and silver objects from T'ang, but what we have already observed might suffice to show the importance of these techniques. It might, of course, be possible to copy the technical execution even today. The author has, however, hitherto come across no forgeries directly corresponding to the original gold and silver objects from T'ang in shape, décor and technical execution. But although the working methods in producing the T'ang gold and silver ware are of interest for gauging the authenticity of the object, they are of even more importance as evidence of the Western, mainly Persian, influences during the same period. The Iranian influences, which will be described later on, become more convincing when the technical execution itself indicates the same origin.

To sum up, we might say that technical skill in gold and silver work was more highly developed than ever during T'ang, and it is because of its high quality that the gold and silver work has such a great artistic and historical interest. Already by the end of T'ang we note a deterioration of this quality. It would seem as if the contacts with the Persian goldsmiths had been a primary source of inspiration for the Chinese, and when these relations were interrupted the quality started to decline.

FORMS

The introduction, as well as the description of the techniques used in gold and silver work have indicated all the foreign features that are typical of the T'ang style, especially in precious metal work. The two main sources of influence from abroad were India and Persia, but foreign art often reached China via Central Asia, where it underwent more or less important changes. It is still difficult to trace where the transformation of decorative art took place. So long as we cannot get more information about this particular problem we may be permitted to mention only the original sources. If the gold and silver work shows better than any other field of decorative art the Indian and Persian stylistic features, it would then be most convenient to classify all the different items accordingly. One group would be characterized by Indian forms and patterns, another by Sasanian ones. But as the Chinese seldom make a direct copy of a foreign object, they rarely copied a foreign metal product. A stem cup of Sasanian origin might then be adorned with Indian ornaments and a vessel similar in shape to an Indian reliquary might have Sasanian ornaments. On the same gold and silver object we can find both Indian and Iranian stylistic elements, but also features deriving from old Chinese art and in certain cases also details which we must regard as Chinese innovations. In order, however, to give a clear picture of gold and silver work

during T'ang we are bound to arrange our material in some way. A chronological division is rather difficult to make from the start, and it is not practical to group the material according to the use of the various objects. The author has chosen to divide the material into two main groups, namely, the types or forms into one group and the patterns into another. These groups are referred to as Forms and Patterns respectively.

Both forms and patterns are further divided into four sub-divisions, namely:

1. Traditional Chinese: forms and patterns which may be traced at least to Han.
2. Sasanian loans: forms and patterns obviously inspired by the Sasanian decorative art, mainly gold and silver work.
3. Indian loans: forms and patterns mainly borrowed from India together with Buddhism.
4. T'ang innovations: forms and patterns which have evidently been created by the Chinese themselves, even if the idea has a foreign origin.

By thus dividing up the material we are enabled to account for all the most important forms or types as well as patterns in a more systematic way and to explain the basis and development of the T'ang style in this field. With these four groups, however, we cannot tell whether or where the borrowed forms and patterns underwent any changes on their way through Central Asia. In a few cases only can we make a comparison with the art of the oases along the Silk Road. Several T'ang forms, for instance in pottery, are said to have a Hellenistic origin and would then constitute a group by themselves. In gold and silver work we have no reason to make such a special distinction, as the only vessel that might possibly belong to this group, namely the rhyton, came to China via Persia. The same is the case with the ornamentation.

Undoubtedly it might sometimes be difficult to know where to place a particular form or pattern, but on the whole that is exceptional. It must, however, not be forgotten that this division of our material represents a working method only. Such results as might be achieved should illustrate the different stylistic features of T'ang and give us an opportunity to establish a tentative chronology of decorative art, especially gold and silver work. All the different forms have been reproduced in outline drawings and placed in their groups together with examples of old Chinese, Sasanian and Indian origin respectively. All forms are reproduced in 1/2 or 1/4 actual size.

TRADITIONAL CHINESE FORMS

It is rather surprising that among all the forms given to precious metals during the T'ang period there are not many related to Chinese traditions. We should at least have expected to find the same forms as were used for silver work during the previous periods. The kidney-shaped cups as well as oval cups with horizontal

handles from Han seem to have disappeared, and the boxes are only partly inherited from that time. The dress hooks, which earlier played an important rôle in goldsmithing, seem to disappear, and so does all gold and silver inlay on bronze. It has already been suggested that this is partly due to the different technical processes. All bronze objects were cast and very often had sharp outlines and marked transitions between the different parts of the vessel. Such features were not very suitable for raising in gold and silver. A cast bowl could have an accentuated transition from side to base, as for instance Fig. 1:a described below, while the same bowl was less suitable for raising in silver or gold, Fig. 1:b. It is noteworthy that the traditional shapes are mainly cast and are not produced by hammering. In spite of this, it is possible to find forms among both articles of practical use, jewelry and *ming ch'i*, which can be traced back to older epochs, even if they are slightly changed in one way or another.

BOWLS: Fig. 1:a—g.

A shape not uncommon among the bowls during T'ang is reproduced under Fig. 1:a—e. It is circular with concave sides and rounded base, and the foot-rim is usually everted. The transition between side and base is curved inwards or marked by a ridge. Most of the bowls have a plain surface, but in some cases there are ridges also at the lip. The outlines can be somewhat varied but the basic shape is the same characteristic one. This bowl is found in different sizes between 80 to 140 mm in diameter and can be either raised or cast. Fig. 1:b shows, however, how unsuitable this shape is for raising, as ruptures are found at the point of transition between side and bottom.

The shape is represented not only in silver but also in bronze and pottery, particularly often in stone ware and porcelain, because it is easy to turn, Fig. 1:d,e. This indicates that the type is popular in T'ang but it is not found later on. The decoration varies on the different bowls.

Silver bowls of type Fig. 1: a—c, are found in the following collections: BM, CKc, MIA, V&A.

The shape has its closest parallels among the bronzes from Han, as is shown by Fig. 1:g, which reproduces a bronze bowl of a related type in MFEA. But the *hsi* with its *t'ao-t'ieh* masques and ring-handles also has the same basic shape, Fig. 1:f. The concave sides, the accentuated transition and the rounded lower part of the sides recur on the latter. Undoubtedly the T'ang artists borrowed these features from the bronze bowls, even if they used them in a somewhat different form.

CUPS: Fig. 1:h—i.

A variety of the bowl just described appears as a cup with handle. In WSc there is a cup of exactly the same form as Fig. 1:a but with a tongue-shaped

handle riveted to the side, Fig. 1:h. The cup is cast, as is also a somewhat smaller cup of the same type in AIC with a straighter foot-rim, Fig. 1:i. The decoration of the two cups is similar.

The author does not know any parallels to these two silver cups in any other material, but their prototypes are obviously to be sought in the Han ware. In WWc there is a bronze cup, with an ear-shaped handle, which belongs to the same type, Fig. 1:j. Still better for the purpose of comparison is another bronze bowl (*hsüan*) with a dragon-shaped handle, Fig. 1:k.

Even if the handles on the two T'ang cups are not the same as on those referred to from Han we may assume that the prototype has been the old Chinese bronze cup, especially as the tongue-shaped handle is used on other Han vessels.

STEM CUPS: Fig. 1:l.

To the same group of silver ware may also safely be referred the stem cup, which has a bowl with characteristic outline, but the foot-rim is replaced by a spreading stem passing over into a broad foot, Fig. 1:l. This stem cup is also found in different sizes and with varying decoration. Unlike most of the T'ang stem cups the stem is not ornamented with a nodule. It is, of course, cast separately and soldered to the bottom of the bowl.

Silver stem cups of this type are to be found in:

V&A, CRHc. A damaged example was found at Kōfukuji in the 1884's with the stem missing. This cup can be dated from A. D. 710.

The author does not know of any direct parallels in the Han material but the *tou* bronze may possibly be regarded as a prototype on a larger scale as may also be a large bowl on a stem of pottery in Gv1Ac.¹⁾

The idea of a small cup on a stem is more probably borrowed from the Sasanian silver, as will be shown below.

HANGING VESSELS: Fig. 2.

In Shōsōin there is among the silver objects a large hanging vessel, Item 637, of a characteristic shape similar to a cooking pot, Fig. 2:a. The bowl is deep, of a typical Han-shape with rounded bottom and straight sides. It hangs in a simple U-shaped hoop-handle attached to the lip of the bowl by a palmette ornament. Below there is a rosette in relief riveted to the sides. This vessel obviously dates from about A. D. 750, while another hanging pot in WSc, already mentioned among the pre-T'ang silver, has been given by Yetts a Sui dating, Fig. 2:b.²⁾

It is smaller, more globular in shape and had a cover, now missing. The handle is fixed to the pot by loose rings attached to elephant heads. The ends of the handle are bent back to form loops, as on some bracelets described under Fig. 28.

¹⁾ International Exhibition of Chinese Art, London 1935—36, cat. No. 450.

²⁾ W. P. Yetts, A Chinese Silver Vessel (Burl. Mag. 1934, p. 176 ff.).

Except for these two vessels no other examples of silver hanging vessels from T'ang are known to exist. The same globular shape as Fig. 2:b is, however, found in white-glazed stone ware exemplified by a jar belonging to The Mount Trust and exhibited at the London T'ang Exhibition 1955 as No. 183. It does not represent a novelty for T'ang but already existed during Han, as can be seen in Fig. 2:c. This bronze vessel was excavated recently from a Han tomb in Szüchuan.

The shape is not the same as that of the Sui and T'ang vessels, but the important thing here is the idea of hanging a bowl in a movable handle. Most probably there have existed other hanging vessels with more typical Han shapes given to the bowl.

LADLES AND SPOONS: Fig. 3—5.

Closely connected with the Han material are some ladles and spoons. They have either deep or flat bowls, and both types have similar kinds of handles. A good example of the deep bowl is a spoon in V&A without decoration but with pointed bowl and an S-shaped handle ending in a bird's head, Fig. 3:a. This type of ladle is an excellent scoop, usually very exquisite made during T'ang as is also shown in Fig. 3:b from GvIAc.

Closely related is a bronze ladle exhibited in Berlin in 1929 (Cat. No. 78), Fig. 3:c.

Silver ladles of this type are to be found in GvIAc, V&A, MMA.

The original ladle shape has its parallels among ladles and spoons from Han, in lacquer, pottery and bronze. Han ladles are known in lacquered wood from the Lo-lang tombs, Fig. 3:d,e. Curiously enough, the author has not found any dragon's heads on the handles of the T'ang ladles.

The ladle with a flat or slightly concave bowl is the most common type and is found in different sizes and with varying details. Mostly it is like Fig. 4:b with oviform bowl, gradually forming a band-like handle, which is flat one third of its length and passes over into a convex section, often with a central ridge. The handle is S-curved and has a rounded terminal section. Sometimes it terminates in a bird's head, as in Fig. 4:a. The size might range between 140 mm to 320 mm and the décor varies. The same shape of silver gilt is found in Shōsōin (Item 622) Fig. 4:c, and there are many counterparts of pewter in the same collection (Items 623, 628), Fig. 4:d,e.

Silver ladles of type Fig. 4 are to be found in: Shōsōin, Burch. cat. No. 42, CKc Nos. 101, 128, MFEA, Berlin cat. 426, MMA, recently excavated by Academia Sinica in Lo-yang.

The best early parallel to this ladle is found among the lacquered spoons from Lo-lang, Fig. 4:f, which are somewhat simpler, but it might not be wrong to regard them as its prototype. Already during Yin the ladles and spoons with oval bowl were used, Fig. 4:g. This pointed type of spoon was very common in Korea

during the Silla period, but no examples from T'ang have hitherto been found in China.

A third type of ladles or scoops, which has to be included in this group, is represented by Fig. 5:a. It consists of an oviform, deep bowl on a foot-rim and with an S-curved handle ending in a bird's head. Only one example is known. It belongs to CSc and has a length of 220 mm. It is impossible to find any close parallel to this scoop-ladle in the pre-T'ang material. Large pottery ladles found in Han tombs might, however, be regarded as varieties of the scoop described, and a lacquered wooden scoop from Lo-lang may also correspond to it, Fig. 5:b.

CHOPSTICKS: Fig. 6.

Just as there are silver bowls, cups and spoons during T'ang there are also chopsticks made of the same material. In Shōsōin there is a pair of gilded silver chopsticks (Item 765) without dating but obviously from this period. They have circular section, are somewhat thicker at the end of the handle and show some traces of gilt, Fig. 6:a. CKc also contains a pair of silver chopsticks (No. 129). Their handles have a square cross section and a central swelling. They have a simple and natural shape, which does not need to be described in detail. In Hak. there are also some pairs of chopsticks; one pair is of particular interest as its handles are turned and have a richer execution than the others, Fig. 6:b.

The chopsticks are undoubtedly of native origin, as they form a group of utensils that are peculiar to China and Japan. It has been impossible for the author to trace any preserved examples of chopsticks from earlier periods, but they are mentioned in the records as early as by Confucius and reproduced in the paintings from Liao-yang, South Manchuria.¹⁾

Earlier they were often, as they are to-day, made of wood, bone and, more seldom, of metal. Many examples of silver chopsticks are, however, known from Korea.²⁾

SCISSORS: Fig. 7:a—g.

Among common utensils made of silver or gilt bronze during T'ang are scissors. They show some variety, but their construction is the same, namely with spring handles of type Fig. 7:a—e. The handle might have an oval or a more or less circular spring, and the blades are usually of the same type but might be more or less pointed. The transition to the edge is rounded, Fig. 7:a, or entirely straight as in Fig. 7:b. The decoration is mostly similar, namely with alternating palmette scrolls and lily palmettes (Pl. 13:a). An exception is the pair in NMc with stags facing one another.

Silver scissors are to be found in: BM, V&A, CKc, OKB, AIC, FMc, NMc, FGA.

¹⁾ O. Sirén: Chinese Painting, Vol. 1, fig. 8.

²⁾ M. Komiya, Prince Yi Household Museum, Seoul 1912. Vol. III, No. 581.

One might think that scissors represented a novelty for T'ang and were imported from the West. If they were imported, this must have happened already during Han. Finds from Kanton dating from Chin (A. D. 265—420) were made lately in China. These finds contained scissors of the same type but made of iron, Fig. 7:f.¹⁾ In 1952 a Han tomb was excavated at Tou Chi T'ai, close to Hsin-an, and there was a similar pair of scissors, also of iron, Fig. 7:g.²⁾ Being made of iron, this type of cutlery has probably, in general, become weathered and has not yet been found in large numbers. By the time they appeared in silver at the beginning of the T'ang period they had been in use for at least 400 years. Another type of scissors is known from Shōsōin, and this type looks like a modern aver-runcator, Item 621.³⁾ As this is the only one hitherto known and as it is made of gilt bronze, we do not reckon it as gold and silver work.

TWEEZERS AND EAR-PICKS: Fig. 7:h—m.

The scissors are often found together with tweezers and ear-pick in a dressing-case, as a rule connected by chains. The tweezer consists then of a profiled handle with two elastic catchers, Fig. 7:e,i.

The tweezer and the pair of scissors are usually of the same length, and the same also applies to the ear-pick, if it belongs to the same set. The ear-pick may also sometimes be combined with the tweezer, Fig. 7:j. Ear-picks of gold, which have probably also served as hair-pins, are found in MIA, Fig. 7:k. The author knows of only one pair, but they were obviously common during T'ang.

These small toilette articles belonged undoubtedly to the objects used in daily life, and which were made of gold, silver, bronze or other material, but they are still scarce among the archaeological finds.

In GvIAc there is a small bronze set with tweezer, ear-pick and knife on one and the same key, and at the end of the profiled handle is an ornamental bird, Fig. 7:l. This set might be referred to pre-T'ang but has the same type of tweezer and ear-pick as during that period. Tweezers from Han or shortly after have been found in Lou-lan in the Lop-nor desert. Undoubtedly both tweezer and ear-pick had their predecessors already in the Han material.

KNIVES AND SWORDS: Fig. 8.

To the common cutlery used during T'ang and earlier periods we have to refer knives and sword. They do not play any important rôle in gold and silver work except as basis for decoration. On the double-knife, CKc No. 36, from Suei or Early T'ang the sheaths are completely covered with gold and silver bands richly decorated with scroll pattern and animals on a ring-matted ground. The case for

¹⁾ Wen Wu Ts'an K'ao Tzū Liao, 1955: 12.

²⁾ Studied by the author in the Historical Museum, Peking, Oct. 1955.

³⁾ Shōsōin Gomotsu Zuroku. Vol. XV, No. 38.

suspension on the back of the sheaths is also made of gold, Fig. 8:a. The shape of the sheaths as well as of the chape is mainly the same as during Han. We can in this connection refer to some examples in the Lo-lang finds, where we also have the chape of a double knife, Fig. 8:b.

The sword sheaths were often decorated with gold and silver, as may be seen in Shōsōin, where several short and long swords are adorned with scroll ornaments in silver open-work. The most beautiful example is the large magnificent sword, Item 96, with a hilt covered with shagreen, the scabbard lacquered with designs in gold fillings and embellished with pierced work in gilded silver in floral designs and bejewelled with crystals set over vermillion pigment, and coloured glass balls.¹⁾

Similar decoration was also found on the excavated sword in Tōdaiji.²⁾

BOXES: Fig. 9.

Among the T'ang gold and silver work the different types of boxes occupy an important position. They vary a great deal in shape and decoration, but a few types dominate. There is first of all the circular box with straight sides and slightly convex cover and base, Fig. 9:e,f, or flat base, Fig. 9:b,d. On the former box the transition between sides, cover and base is drawn inwards, whereas on the latter this transition is not accentuated. Both types have as a rule been either cast or hammered; or the base, the cover and sides have been separately hammered and afterwards soldered together. The base sides have thus got double bands in order to support the rim of the cover, Fig. 9:a. The shapes are not particularly suitable for raising, a fact which points to bronze as the original material.

These two types of boxes occur in many varying sizes, the convex box, Fig. 9:e,f, with a diameter from 26 mm to 78 mm, while the average size is something around 45 mm. The box with convex cover and flat base, Fig. 9:b,d, might have a diameter between 23 mm and 121 mm, though the latter figure is unusual. The decoration includes all kinds of patterns, but there are also entirely undecorated boxes.

Silver boxes of type Fig. 9: b are to be found in: CKc (2 boxes) and SAM. Type Fig. 9: e is to be found in silver and gold among others in the following collections: Shōsōin, Hak, BM, V&A, FMc, CKc (6 boxes), MMc, DGc, Burch. no. 32, FMc (2 boxes).

The two types of boxes were common, to judge from all the examples in pottery and stoneware with either coloured or white glaze. Nearly every collection of T'ang pottery has at least some examples of these boxes, Fig. 9:g. Furthermore there are those made of tin (Shōsōin) and bronze (BM). As a rule they are regarded as cosmetic boxes for ladies and it would not be wrong to imagine these miniature boxes containing rouge or some other kind of cosmetic. In some cases the decoration of a box indicates that it belonged to a married woman, as symbols of matrimonial felicity etc. are found in the décor. The larger boxes are sometimes regarded as

¹⁾ J. Harada, English Catalogue of Treasures in the Imperial Repository Shōsōin, Tokyo 1932.

²⁾ Annual Report of the Imperial Household Museums Tokyo and Nara, 1928, pls. XXXV, XXXVI.

being incenseholders. Boxes of the same shape could also be used as mirror-boxes, but then they are of wood or lacquer with decoration in *p'ing t'o* (Shōsōin).

The prototype of these boxes is easy to trace back to earlier Chinese periods. Among the silver ware preserved from Han, boxes were also mentioned. Both in FAM and in Former CRHc are cylindrical boxes with straight sides and slightly convex covers and base and with accentuated transition, Fig. 9:h,k. A box in Former CRHc has the convex halves united without intervening sides, Fig. 9:m. The similarity between the Han boxes and the described types from T'ang is obvious, and it might furthermore be illustrated by the lacquer boxes from Lo-lang, Fig. 9:i,j,l. A particularly interesting silver box in this connection belongs to MIA, and judging from the decoration this should be from Sui, or in any case from the time before T'ang, Fig. 9:a (Pl. 1:b). The sides are high and straight. Cover and base are flat, and the transitions accentuated by cavettos, common on the lacquer boxes from Han, Fig. 9:i.

There is hardly any doubt that the silversmiths during T'ang continued to use the customary shape of boxes, particularly as it is practical and relatively easy to make, providing that the proper technique is used; either casting or soldering several parts together. Very soon they found out how to make the boxes with more elaborate outlines; however, these must be regarded as new creations of the T'ang artists and will be described under that group.

More rare is the type represented by the oval box in CKc, Fig. 9:c (Pl. 19:c). It also has slightly convex cover and base but no accentuated transition. This oval shape has its counterpart in the lacquer boxes from Han, as for instance those from Lo-lang, Fig. 9:l.

We might also mention here another rare type of box in NGA, Fig. 9:n. The cover represents a resting ram with raised head and the base of the box is rather low. The chasing of the ram is done with a great sense of its characteristics. The naturalistic animal is, however, adorned with gilt floral scrolls without any connection with the ram itself.

Since archaic times the Chinese have made containers for practical purposes in the shape of an animal, and it is not difficult to find a similar ram represented among the Han bronzes, which was then used as an incense burner or a lamp, Fig. 9:o.

MIRRORS: Fig. 10.

Among the T'ang metal objects an important position is held by the mirrors. The most common and most well-known type of these mirrors is the circular one with »lion and grape pattern» in high relief, which is also made with a silver backing (Pl. 2:a,b). Although the decoration is entirely new for Early T'ang, the shape is similar to that of earlier mirrors, Fig. 10:a. Closely related to this type are the Sui circular mirrors with animal decoration and Shao-hsing mirrors with figure scenes and animals.

Another type of mirror is the square one with straight or round corners, which also represent shapes originating from earlier prototypes, Fig. 10:b. The novelty of these mirrors is not the outer shape but the decoration, which varies strongly. In general we might say that on the round and square mirrors we have the earlier types of T'ang ornaments and that later on during T'ang the more complicated mirror types, floral shaped or lobed, prevail. During the whole T'ang period it is very common to use silvery »white bronze« for the mirrors, evidently in order to give the impression of silver but undoubtedly also in order to give the mirror a beautiful surface. Concerning the mirror from the K'ai-yüan period of T'ang (713—742 A.D.) Schuyler Cammann remarks:¹⁾ »*T'ien-kung k'ai-wu*, a Ming work on Chinese basic industries, in discussing bronze alloys, says that in the K'ai-yüan period of the T'ang (713—742) the mirrors of the court all had various percentages of silver used in their casting, and that all of those with several ounces of silver in them are streaked or spotted with cinnabar as an outward manifestation of the gold or silver contained in them. In spite of the fact that this explanation does not sound scientifically plausible, we know that the mirrors of the K'ai-yüan period actually were made from new alloys, and it is significant that the Ming metallurgists noted that, when aged, the better examples from the court of that time had reddish-brown streaks or spots as a result.»

On the other hand we do not know of any mirrors entirely made of silver, whereas they are often covered on the back with silver or gold sheets or adorned with gold and silver in *p'ing t'o*. In the following pages we shall have occasion to come back to the mirrors of other types under the heading of T'ang Innovation Shapes.

INCENSE BURNERS: Fig. 11.

In the sepulchral finds from Han there are already various types of incense burners. The best-known type, perhaps, is the *Po Shan-lu*, made of bronze or pottery and with an often beautifully adorned container in the shape of the »World-mountain«. There are also globular containers with high stem. The upper part of the container is in open-work with dragon arabesques or similar ornaments.

During T'ang there is a variety of the globular incense burner of type Fig. 11: b. It consists of a globe divided into two halves kept together by a hinge and locked by a clasp, Pl. 5: d. In the interior there is a bowl of bronze freely suspended on gimbals by two movable rings. This bowl is always in a horizontal position, which does not change even if the globe is turned in various directions. The globes are suspended by chains from a ring with ball-joint. The bigger incense burners in Shōsōin, Fig. 11:a, were stood on wooden plates and are said by Harada to have been used »for perfuming rooms and clothing«. The smaller ones might also have been used for clothing, as they could evidently be carried around, hanging on the dress. The examples hitherto known are all beautifully adorned in open-work,

¹⁾ S. Cammann, A rare T'ang Mirror. (The Art Quarterly. Spring 1946, Vol. 9, p. 93 ff.).

which covers the two halves in a symmetrical scroll pattern (Pl. 5:d). The diameter varies between 180 mm and 43 mm.

Silver incense burners of this type are to be found in: Shōsōin, CKc, BM, V&A, NGA, Hak, MMA.

Even if the globular incense burner without stem may represent a novelty for T'ang, it is in any case a variety of that of the Han period.

J. Needham has in a letter given me the following information about this type of incense burners. »The Cardan suspension has been very long widespread in the Chinese cultur-area. We possess a Chinese account of the device, which refers to the + 2nd century, and which is therefore earlier than anything else in Europe or Islam, except the doubtful passage in Philon. The *Hsi Ching Tsa Chi* says: »In Ch'ang-an there was a very clever mechanic named Ting Huan who made lamps which were always full, with many strange ornamentations . . . He also made a 'perfume-burner for use among the cushions', which was also called the 'bed-clothes censer'. This method had been lost until Ting Huan again began to make them, for originally it had been connected with Fang Fêng. Ting Huan fashioned a contrivance of rings which could revolve in all the four directions, so that the body of the burner remained constantly level, and could be placed among bedclothes and cushions. For this he gained much renown.» There are other early references to lamps of this kind, such as a statement by Ssuma Hsiang-Ju which may be dated in the neighbourhood of — 140.»

JEWELRY: Figs. 12, 13.

Among the T'ang shapes inherited from Han and the Six Dynasties we have jewelry, mainly in the form of hair- and head-dresses.

The combs, hairpins and larger hairdresses are the most important. The difference between the early combs and those worn by ladies during T'ang is not great. At the beginning of the period the top piece seems to have been segment-shaped. Combs of gold and silver usually consist of a segmental head of metal sheet on teeth of wood or bone. In a few cases the wooden teeth are still preserved, Fig. 12:a, and the head is a beautifully adorned sheet of gold and its ornamentation belongs to the lion and grape pattern, Pl. 7:c. More common is the still more flattened head-piece, as in Fig. 12:b,c, with granulation (Pl. 7:e), which is represented by many examples and adorned with turquoise cloisonné and granulation. The two sides are now separated, but parts of a uniting list reveal its original use. Sometimes they have wrongly been called »cup-handles».

Examples of such comb heads are to be found in: CKc, MIA, MMA.

In a few other cases the head of gold is still narrower, as on a comb with teeth of agate in MFA, which has only the upper border covered with a gold sheet.

There are also a few silver combs from Late T'ang. The comb case is then made of thin silver sheets, one for each side, originally designed to cover completely the

underlying comb, as even the teeth have been cut out of silver. The decoration consists of a pair of peacocks or other birds facing one another, Fig. 12:d,e.

Combs of this type are to be found in: CKc, MFEA, MIA, MFA.

The similarity between the early T'ang combs and those from Han and late Chou is shown by a wooden comb from Lo-lang, Fig. 12:g, and a jade comb probably from Shou-chou, Fig. 12:f, now belonging to FGA.

Whereas the hairpins during Han have a simple U-shape made merely by bending the rods, Fig. 13:i, the top of the pins is made in a somewhat different way during T'ang. It might be rather simple but straighter and accentuated by the triangular section of the central part, Fig. 13:a,c,d, or this might also be divided into two concave parts, Fig. 13:b (Pl. 7:a,b). They were manufactured both in gold, silver and bronze.

Still more interesting, however, are the U-shaped hairpins (*tsan*) with the top or the upper third covered with a complicated filigree work, often combined with granulation and turquoise cloisonné (Pl. 7:g-i). The pins themselves might then be made of bronze, and in other cases both pins and filigree work are of gold, Fig. 13:f,g,h.

Among the «ritual dresses» of the Han Dynasty Harada includes *wei-mao-kuan*, adding: «This hairdress is credited with being one of the oldest types of Chinese hats.»¹⁾ On Ku K'ai-chih's scroll it looks like a flower-shaped hat with petals in a whorl, Fig. 14:b.²⁾

It might have been the *wei-mao-kuan*, which was further developed into the remarkable head-dress in MIA, Fig. 14:a. In front there is a petal and on the sides bands arranged in wingshaped lobes, which, on the back, are curled in a *ju-i* volute. This head-dress can hardly be older than late T'ang and is still unique.

In connection with the pre-T'ang hair ornaments the characteristic *pu yao* (hair ornament which quivers in walking) were best represented in the painting by Ku K'ai-chih. This ornament was used also during T'ang and later. The central motif is still the *fêng-huang*, but now on a larger scale. The common type is a standing bird depicted *en face* with its tail spread out like a peacock's tail and surrounded by palmette scrolls like a diadem, Fig. 15:b. The ornament is fixed to a hairpin but is more likely to have been used as a diadem. All the details of the ornament are made of thin silver sheet and wires, which give it flexibility when its owner moves her head. There are several varieties of the *fêng-huang* ornament, but they have all been decorated with turquoise cloisonné and gave a brilliant effect to the dark-haired lady who wore it.

Examples of this ornament are to be found in: MIA, ABc, IHM.

Another type of *pu yao* is shown in Fig. 15:a and is then reduced to palmette scrolls, from which 11 pendants are hanging. In all probability this ornament is

¹⁾ Y. Harada, op. cit., p. 17.

²⁾ O. Sirén, Chinese Painting, Vol. III, pls. 14—15.

one of a pair which were arranged above the ears of the lady and free from the hair so that the pendants could move freely. This example of the ornament belongs to MMA.

Even if these very elaborate types of *pu yao* are new a simpler *pu yao* was used much earlier, as has been mentioned in the introduction. The profusion of palmettes and scrolls is undoubtedly in full harmony with the baroque tendency of the mature T'ang style. The heavy royal crowns used in the Near East and by the Buddhistic deities in India (they are illustrated in Ajaṇṭā) have also given the Chinese good ideas. We shall revert later to the ceremonial crowns under Indian loans.

BELT PLAQUES AND BUCKLES: Fig. 16.

Among the gold and silver objects belonging to the personal attire we might have expected to find a large number of dress hooks, which were so common during the Huai style period and Han. Remarkably enough, the author has not found any examples from T'ang. It must undoubtedly be explained by the changed attire. The leather girdle now becomes more common.

Eberhard writes of the leather girdle in China, *inter alia*, as follows:

»Der Ledergürtel ist, wie durch die Arbeit von Wang Kuo-wei . . . einwandfrei erwiesen ist, ein Kulturgut des Nordens, das durch Berührung mit den Hsien-pi im Lauf der Han-Zeit, unter Umständen schon in der späten Chou-Zeit, eingedrungen ist. Es ist ein Ledergürtel, der beschlagen sein kann, und der vor allem vorn ein Schloss aus Metall hat. Solche Metallschlösser sind typisch für die ganze sogenannte 'Ordos'-Kunst, damit also für hunnische und frühmongolische Völker» . . . »Erst in der Chin-Zeit aber wird dieser Ledergürtel der eigentliche offizielle Gürtel und verdrängt im Hofzeremonial den Han-zeitlichen Stoffgürtel ganz. Es trugen ihn alle Zivil- und Militärbeamten. An ihm befestigt wurden die Gürtelbänder, die schon der Hanzeitliche Stoffgürtel gehabt hatte, und der Beutel.«¹⁾

The leather girdles are now often adorned with ornamental plaques of gilt bronze or silver, glass, jade and other stones; they are sometimes nicely decorated. The buckle might be of bronze or silver. A well preserved leather belt in Shōsōin (Item 414) is adorned with lapis lazuli plaques of varying shapes and the buckle is of silver, Fig. 16:a. The buckle is of the same type as during Han, Fig. 16:b, and seems to represent that ordinarily worn.

The plaques might vary in shape but are often square or rectangular, exemplified by a pair of bronze plaques with palmettes in enamel(?) on a granulated background, Fig. 16:d (Pl. 1:d), and five rectangular ones of gilt copper and with animal pattern Fig. 16:c (Pl. 1:g).²⁾ The pattern of these plaques indicates an early dating,

¹⁾ A. und W. Eberhard, *Die Mode der Han- und Chin-Zeit*. Antwerpen 1944, p. 42.

²⁾ Similar copper-gilt plaques were shown at the T'ang Exhibition in Los Angeles, January 8—February 17, 1957. Cat. No. 361.

Cheng Te-k'un, *T'ang and Ming Jades*. TOCS. 1953—54.

possibly Sui or early T'ang. Besides these, from late T'ang we have a series of square jade plaques with musicians in relief, which were used as belt ornaments.

DRESS ORNAMENTS: Fig. 17:a.

Besides the girdle ornaments, other plaques have evidently been used on the T'ang dress. The large collection of jewelry in MIA contains several circular plaques consisting of a whorl cut out of gold foil and embellished with cloisonné of turquoises and pearls, Fig. 17:a.

The plain surfaces are covered with granular work. The exact dating of these ornaments is difficult to decide, but the pattern represents an early type.

HINGES, LOCKS etc.: Fig. 17:b—e.

Silver could further be used for hinges on furniture, chests and wooden boxes, Fig. 17:c. They are then decorated in open-work with different patterns. When the hinges were of silver, other fittings were also made of the same metal, e. g. the bolt in Fig. 17:b. Padlocks, too, might be of silver, although bronze is the common metal, Fig. 17:e. The decorations on these silver fittings are typical of T'ang, but the types are found to have already existed during Han.

TOMB FIGURES: (*Ming ch'i*), Fig. 18.

Besides the forms already described, which continued to be used during T'ang in more or less the same way as earlier, and were objects used in daily life or for adornment, there are also the tomb figures. Unlike the items already described the figures were intended to be deposited in tombs only. When the first figures came on to the European market around 1920, they were regarded with suspicion and strongly criticized. A discussion arose between Reidemeister and Yetts in *Ostasiatische Zeitschrift* 1929, but neither party came off victorious.¹⁾

As soon as objects of gold and silver from T'ang increased in number, the early scepticism died down, and for the present most scholars seem to have accepted the authenticity of the tomb figures of silver. Any definite proof of their authenticity might be difficult to obtain even if we examine them from a technical point of view, but we have no special reason to doubt them. They never played any important rôle in gold and silver work, as, with a few exceptions, they were made serially as replicas in a more expensive material than most of the tomb figures.

The figures which gave rise to the polemics between Reidemeister and Yetts were three standing ladies, and two men wearing dresses typical of Sui and early T'ang, Fig. 18:a,b,c. They were said to have come from a tomb dating from Sui on Mang Shan, a large burial ground near the ruins of Lo-yang.²⁾ Concerning one of the female figures, now in BM, Hobson says:

¹⁾ Reidemeister, Über einige typische chinesische Fälschungen, (*Ostasiatische Zeitschrift* 1929. S. 12 ff); W. P. Yetts, Chinese Tomb figures in silver (*O. Z.* 1929 S. 211 ff).

²⁾ R. L. Hobson, A T'ang Silver Figure (*British Museum Quarterly*, Vol. I, 1926—27, p. 17 ff.).

»There is nothing inherently improbable in its belonging to the Sui dynasty (A. D. 589—618), but in the absence of a more precise account of its discovery we prefer to class it with the T'ang pottery statuettes. To these it has very obvious affinities, and indeed one could find in our collections pottery figures of ladies of the harem almost exactly similar in every detail of posture and dress, with the same long robe with high waist and belt ending in long pendant ribbons, the scarf draping the shoulders and falling under the arms, the hands clasped inside the sleeve in an attitude of deference, and the same peaked head-dress; and to complete the parallel there is pigmentation — green, red, and white — of the surface. It was moulded in two sections and vertical seams are visible on the sides.»

A more detailed description of their colours is given by Yetts:¹⁾

»Vestiges of a pale pink wash remain on the faces, necks and head-dresses. The shawl-like bodices of the females, together with the girdles and their long pendant ends, are painted light emerald green, while the skirts are vermillion. A small tab hanging from the back of the head-dress apparently was also painted green. The robes of the men seem to have been coloured vermillion, except for the border round the neck, which was green. The female figures are covered with a light grey patina, stained in places a pale ruddy brown, while the male figures have a patchy ruddy brown patina, more pronounced towards the feet. Inside, the patination extends upwards from the feet in an irregular manner to a height varying from 4 to 9 cm. Above the limit of patination the metal shows a frosted silver surface.»

As to their technical execution Yetts says:

»As to technique, each figure is made in two halves which are soldered together down the sides. The average thickness of the silver is about 7 mm. Except for slight discrepancies, to be explained later, the proportions of both pairs are exactly alike. The probability is, therefore, that each half of a figure was struck in dies. Next, certain details, such as the features, were raised before the halves were trimmed, assembled, and soldered together. The figures were then filled with pitch, and the details hammered and tooled. This explains why there are slight minor differences; but the close uniformity of detail is marked, and it goes to prove that the fabrication of these figures was strictly standardized. From our experience of the clay figures we would expect such a standardization; for the process of manufacture for the silver as for the clay *ming ch'i* must have been one of mass production.»

The male figures are reproduced in characteristic dresses and show the same similarities as the ladies, Fig. 18:c. They have also their parallels in pottery.

Since these tomb figures were discovered, a few others have been brought to light and naturally aroused discussion. The most remarkable specimens are the animal sculptures now in CKc and SAM — two bulls and a horse — and in BM a bull, Fig. 18:d-f. The bull, CKc No. 132, presents the robust animal standing

¹⁾ W. P. Yetts, *op. cit.*

with raised head and, according to B. Laufer, gazing at the moon, as the Chinese thought »that the moon exerted a beneficial influence on this animal, especially on the formation of its horn«. In very ancient times a connection was said to exist between the crescent of the moon and the semi-circular shaped horns of the bull. For this reason, it was sacred to the deity representing the moon. The ox is also the second of the symbolical animals corresponding to the »Twelve Terrestrial Branches«.

It is of interest to note the similarity of the technical execution of this bull with that of the mentioned figures. The whole body is hammered in two halves, which are soldered together in an ingeniously skilful way. The horns were inserted as the final step. As on the human figures, all the details are added after the first chasing and are carried out with extreme precision. The whole body is covered with numerous fine parallel traced lines giving the impression of hair. On the hips the natural whorl of hair is used as an ornament and on the halter there is an ornamental plaque in the shape of a palmette. An example of skilful detail work is the muzzle, with a very fine matting rendering the softness so distinctive for the muzzle.

A »brother« to the bull in CKc belongs to SAM, with the same position, size and technical execution, but it also has harness on its back to indicate its function as a beast of burden. Here we again find palmettes as hanging appliquéés. Undoubtedly these two bulls were made by the same artist and are probably from the same tomb.

It is easy to find good parallels to the two bulls in pottery. In MFEA there is a bull of the same type as the example in SAM, harnessed to a two-wheeled cart, and in MCh there is a similar animal but alone.¹⁾ The whorl ornaments on the hips are not found on bulls of pottery and the horns are somewhat longer on those made of silver.

While these two animal sculptures are made with a real feeling for the strength and the characteristic posture of the animal, an ox in BM is considerably simpler in its execution.²⁾ It seems rather clumsy in comparison with the imposing bulls; the body is incongruously heavy on the thin legs, and the head is too small. This figure is composed of more parts than the bulls. If there should be any doubt about the authenticity of these tomb figures, it would then be based on this ox. We have, however, to assume that the figures of silver as well as those of pottery differ very much in quality, as might be seen from the human representations.

One of the most remarkable silver sculptures is a horse, CKc No. 131 (our Fig. 18:f). The horse is represented prancing, the head with its flowing mane slightly turned towards the left, facing the viewer and the right foreleg raised and flexed at the knee. The head is fashioned with great feeling and sensitiveness. The curling

¹⁾ C. Hentze, *Les Figurines de la Céramique Funéraire*. Pl. 95.

²⁾ London Exhib. 1935—36, cat. No. 779.

mane, the body, legs, hooves and even the delicately engraved harness are executed with great knowledge of the subject and material. The horse is richly caparisoned with a saddle cloth, saddle, body and head trappings from which thirteen heart-shaped plaques are hanging. The saddle cloth is ornamented with traced floral patterns and rosettes. The rosette is repeated on the harness straps, where they cross on the croup, while the straps themselves have palmette borders.

This figure was seriously damaged when found, and particularly the raised leg gives an unnatural impression in comparison with the excellent realism that is so distinctive a feature of this piece generally.

From the technical point of view this horse is the most remarkable one among the silver figures described. It has been constructed from a number of different parts, not less than 12 for the animal itself and 24 for trapping, saddle and plaques. Chasing and tracing are done with great finesse and variety, and one is tempted to agree with Salmony when he states: »As an unique example, it is a true representation of a rare personal artistry that replaced the funerary gifts of pottery at special occasions. Most likely this work of art produced in metal served as a model for the common pottery horses.» It might also be possible to regard it as a representation of a favourite horse like the famous reliefs of T'ai Tsung's horses.¹⁾

A big pottery horse in Toronto has its name inscribed under the glaze and there is documentary evidence which shows the great love of the Chinese for beautiful thoroughbreds. In this case the horse represents the short-legged and robust Mongolian breed, which alternates with the elegant horses from Ferghana among the *ming ch'i*. This horse of silver is of the same race as T'ai Tsung's favourites.

Although these tomb figures of silver have typical T'ang shapes, they do not, of course, represent a new type of objects. *Ming ch'i* made of various materials can be traced back to Late Chou and often occur during later periods too. That they existed in great numbers during T'ang is proved by the abundant material from the tombs and by imperial edicts, which, on several occasions, objected to the over-rich sepulchral equipment. J. J. M. de Groot writes *inter alia* the following about this custom:²⁾

»Although the persistency with which the higher and better classes of the nation clung to the time-hallowed custom of burying wealth or costly articles with the dead grew considerably weaker under the constant blows dealt out by the party of economy and the frequent denunciations of emperors, still even during the T'ang dynasty the government found it necessary to take official measures against it. We read e. g. that Kao Tsung, the third emperor, in order to bring about a retrenchment of expenditure after the famine which had visited the country for a series of years, sent out an order of the following tenor to Li I-chen, (since A. D.

¹⁾ O. Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*. Vol. IV, pl. 426.

²⁾ *The religious System of China*, Vol. II, Book 1, Part III, p. 695 ff.

682) governor of Yung-chen: »Our subjects among the common people, the tradesmen, and the masses in general vie with each other in burying their dead so opulently that they exceed the rules laid down by the established rites. Let the chieftains of the several districts in Hung-chen take measures all around against such extravagances, do you yourself severely counteract them, lest they be indulged in again.» It deserves notice that Kao Tsung's mother, the emperess Wen-teh, had ordained during her life »not to be buried in a rich style, because she had done no good to her contemporaries; that her grave should be left without a tumulus, and merely be constructed in such wise as best suited the shape and situation of the mountains; that no coffin or vault should be used for her; that the implement for her manes should be of burnt clay and wood, and her funeral be conducted with retrenchment of outlay.» In the twenty-ninth year of the Khai Yuen period (A. D. 741) it was stated by Imperial rescript that, whereas the spirit of economy in seeing the dead to the tomb had been much appreciated in ancient times, the implements for the manes, the surface of grave grounds, etc. were now reduced within figures smaller than those which had been in vogue of old. For officers of the first, second and third class, the implements for the manes, which had been hitherto used for them to a number of ninety, seventy and forty articles respectively, were reduced to seventy, forty and twenty; and for the common people, for whom they had not been fixed by restricts hitherto, the number was limited to fifteen. All such implements were to be made of plain stoneware or burnt clay, and might not be of wood, gold, silver, copper or tin. No silk gauze, embroidery or dyed stuffs might be used for clothes, neither buildings nor structures might be made on a large scale in the sepulchral grounds, nor a large number of (stone) attendants be arrayed there . . . »

* * *

In this account of traditional Chinese forms we have succeeded in recounting a great number of various gold and silver objects from T'ang, all of which have more in common than the origin. It is not only that they all go back to earlier Chinese forms but that they might also be made in other materials as well. Most of the objects are thus reproductions in gold and silver of items which might even better be produced in bronze, pottery, wood etc. None of the shapes are particularly suitable for raising in silver, and it is only jewelry that has its own technical peculiarities.

We have preferred to name the forms traditional Chinese, even if some of them may have been introduced from abroad during Han. It is not the place here to follow up all the foreign forms that have been borrowed by the Chinese in Han and earlier. We are, however, fully aware of the fact that already the Han artists accepted several new shapes and patterns from abroad for their decorative art. This has already been pointed out by several scholars. These circumstances undoubtedly prepared the way for the new Western influences during the Six Dynasties, Sui and T'ang.

PERSIAN FORMS

Whereas the T'ang artists in several cases took over the old forms and patterns for gold and silver work, they more often borrowed them from the West, i. e. from Sasanian Persia, their master *par préférence*. It has already been noted how important the intimate contact, direct or via Central Asia, with Sasanian art became for the development of gold and silver techniques in the Middle Kingdom. The excellent craftsmanship in Persia, the access to raw material and the Persian export to China during T'ang of craftsmen, of ready-made products and probably also of raw material¹⁾ contributed to increase the Chinese interest in precious metals as never before and hardly ever after. A short description of the most important loans will make this clear.

CIRCULAR BOWLS: Fig. 19.

Bowls for daily use made of bronze, lacquered wood or pottery from Han differ mostly from the usual types from T'ang. The common Han types were the deep circular bowl with rounded sides, the clock-shaped bowl and the oval bowl with horizontal handles. Only one T'ang type is traced back to a Han prototype, Fig. 1. A common shape among T'ang bowls was the hemispherical one, with or without a low, nearly straight foot-rim, Fig. 19:a,b. Without foot-rim it is found among the ten bowls from Kōfukuji, dating from A. D. 710 (Pl. 12:a) and with low foot-rim and somewhat deeper it is represented in AIC (Pl. 24:c) and elsewhere. Both types of bowls are raised, and the foot-rim of the latter is soldered to the bowl.

Examples of silver bowls of type Fig. 19: a are to be found in Kōfukuji. Examples of silver bowls of type Fig. 19: b are to be found in: FMc, OKB, AIC, MFA, CSc, MFEA.

It might seem unnecessary to indicate the prototype of this simple type of bowl, which is nearly given by itself when a silver sheet is raised into a basic form. In spite of that, this shape does not appear among the published Han material. Smirnoff and Orbeli & Trever reproduce, however, several Sasanian analogies.²⁾ The bowl without foot-rim is reproduced by Smirnoff Nos. 70,283,284,310 and Orbeli & Trever No. 35 (our Fig. 19:e,f).

Of still greater interest is perhaps Fig. 19:c, a bowl with flat base, rounded sides, and somewhat everted lip (CKc, No. 99). It is related to the deep Han bowl, but the everted lip gives it a characteristic outline. The reproduced bowl is also interesting because it is hammered out of two thin sheets, soldered together at the lip. This is also the case with a similar bowl with foot-rim in FMc, Fig. 19:d (Pl. 6:a). It has hitherto not been possible to trace more than two bowls of this type in

¹⁾ B. Laufer, *Sino-Iranica*, Chicago 1919.

²⁾ J. J. Smirnoff, *Argenterie Orientale*, St. Petersburg 1909. J. Orbeli et C. Trever, *Orfèvrerie Sasanide*, Moscou-Leningrad 1935.

larger size. The shape was also used for a cup with volute handle in GvAc, Fig. 19:h, and for stemcups, which shows that it was not an isolated phenomenon, Fig. 19:i,j. The shape is also represented in white stoneware (CKc).

The closest analogies are found among the post-Sasanian bowls of the type reproduced by Smirnoff, Nos. 73,177,178,179,180,226,241,244,254 etc., most of which have the lip further marked by an edge (our Fig. 19:g). Another bowl of this type is said to come from Lo-yang and is made of very thin foliated silver (private Swedish collection).

The shape can, as already noted, also be used for stemcups as in Fig. 19:i, and sometimes it has also a foot-rim on the cup of the same simple type as Fig. 19:j. The cup is hammered out of two sheets like the cup CKc No. 113.

Examples of silver stemcups are to be found in: CKc, MFEA, FGA, MMA, Hak.

OVAL DISHES: Fig. 20.

We might hesitate to suggest a Sasanian origin for some of these very simple bowls. It is considerably easier to trace the prototypes of several other more characteristic shapes. A number of scholars have made allusions to the oval silver dishes (six-, or eight-lobed and with foot-rim) appearing during T'ang and have traced their prototypes to the Near East.¹⁾

A typical example is a dish in Hak., Fig. 20:a. It is eight-lobed with the lip slightly everted and straight foot-rim. The sides have bosses of a type appearing in silver work from different countries and epochs. This indicates that the bosses are easy to make, particularly in silver. Three similar dishes but of gilt bronze are in Shōsōin (Item 643), Fig. 20:b, and another in MFA, Fig. 20:c. All are of about the same size, namely 166 mm in length and 45 mm in height, but only the silver dish is decorated, Pl. 4:a.

Besides in silver and bronze the oval dish on a foot is also represented in T'ang porcelain. A six-lobed dish of this type belongs to CKc, Fig. 20:d, and the same shape is also represented among the porcelain found at Samarra.²⁾

Dishes were also made without the foot-rim, e. g. of glass in Shōsōin (Item 398), Fig. 20:e and MFA.

The origin of these characteristic dishes is found in Sasanian silver work, as shown by Smirnoff Nos. 76 and 77 (our Fig. 20:f—h) and Orbeli & Trever No. 58. On the Persian prototypes the outside is embellished with a rich ornamentation of vine scrolls, animals and human figures cut in high relief. Without foot-rim the bowl is also represented in Persian silver work, Smirnoff No. 75, decorated only with a fish on the bottom (our Fig. 20:i). There are not many dishes of this pure Sasanian type known so far, but instead we have numerous varieties of the oval poly-lobed dish, which seems to have become common during late T'ang, to judge

¹⁾ A. Graf Strachwitz, *op. cit.*; Y. Harada, *The Interchange of Eastern and Western Cultures*.

²⁾ G. Lindberg, *op. cit.*, pls. 1, 2.

from some examples dating from A. D. 877. Here we have both four- and six-lobed types. The most characteristic feature is that the foot-rim is replaced by a rather high stem, sometimes with the same outline as the bowl but mostly conical and plain, Fig. 20:j,k. The common feature of the dish on a high foot is that it is hammered out of rather thin sheets and the decoration, if any, is always on the inside — contrary to the earlier and Sasanian dishes. We often find fishes in the ornamentation, as on the bottom of No. 75 in Smirnoff. The size varies but is usually around 150 mm in length. Both decorated and undecorated dishes occur.

Examples in silver of this type are to be found in: CKc, V&A, BM (2 dishes).

Another variety is represented by the smaller four-lobed dishes or cups with foot-rim either straight or somewhat everted, Fig. 20:m—o. The cup in MMc is 72 mm in length, while the cups in BM are somewhat longer. It is possible that this cup has been copied in pottery, Fig. 20:p, and in *Hsing yao* (as in CKc), Fig. 20:d.

Examples of this type in silver are to be found in: MMc, FMc, BM.

Whereas the oval dishes described here normally have rounded ends, there are also a few dishes with pointed ends. As far as we can judge, they in all probability belong to the ninth or tenth century. A typical example of this exquisite type belongs to AIC, Fig. 20:q (Pl. 24:a). It is mounted on a stand which has the same shape as the dish. It is six-lobed with the middle lobes somewhat larger and pointed at the lip, the intervening lobes being small and consisting of cavettos, whereas the broad sides have big lobes. This uneven distribution of the lobes distinguishes all the pointed oval dishes, which, furthermore, rest on a four-lobed high stem folded into a leaf. It gives the impression that the dish is supported by four lotus leaves. Along the leaves there are chased veins, which recur below. The stand has the lotus motif repeated on dish and stem. The Chinese silversmith undoubtedly created something new on the basis of the Sasanian dish, but its connection with the prototype is still traceable and entitles us to include this type also among the loans from Persia. The height is 85 mm and the length 127 mm. Of interest for the dating of this dish is a painting by Lo Leng-chia in the Palace Mus. Peking from A. D. 750, where a similar dish is reproduced.¹⁾

Examples of these silver dishes are known from the following collections: BM, AIC, FGA, MMA, Hsi-an Mus.

POLY-LOBED BOWLS: Fig. 21.

The poly-lobed silver dishes of oval or pointed oval shape were evidently very popular during T'ang and possibly even somewhat later, but they become rare already in Sung like so many other T'ang shapes. Bosses on the sides of a silver bowl or a cup are, as we have noted before, fairly common in Sasanian silver work. We might also expect to find circular bowls of poly-lobed shape in the T'ang material,

¹⁾ Studied by the author in Oct. 1955.

but the author has not hitherto found any examples. In spite of this, it might be permitted to include here some bowls in *Hsing yao*, which clearly reproduce silver shapes, Fig. 21:a.¹⁾ This five-lobed bowl with a low everted foot-rim might as well have been hammered out in silver as modelled in porcelain. The lobes have the characteristic horizontal, plain lip, slightly drawn in and with grooves between the lobes. The diameter is about 125 mm.

The main reason for placing this type of porcelain together with the silver bowls is its similarity to a poly-lobed silver bowl in CKc of Persian origin, said to have come from Lo-yang (together with another bowl), Fig. 21:b. The Persian one is twelve-lobed instead of five-lobed, but the type is decidedly the same as in Fig. 21:a. The fact that the bowl in question has been found in China shows that the Chinese imported this type and used it as a model. Another interesting fact about the same silver bowl is that it was hammered out of two sheets like bowls described earlier, and this affords good evidence as to the origin of this technical peculiarity so common in T'ang silver work.

The poly-lobed cup or bowl is also found in glazed pottery. A good example of an eight-lobed bowl of this type belongs to MFA and is of special interest because its outside is decorated with palmette petals very much alike ring-matting in silver.²⁾ This pattern is evidently a reproduction of a silver decoration.

A variety of stem cups, which ought logically to be classed with this group of Sasanian loans, is represented by the cup with poly-lobed bowl, Fig. 21:c—g. It occurs in both five-, six- and eight-lobed shapes, and the lobes in the bottom sometimes end in a star-shaped flower, which forms the transition to the stem and the foot. As a rule the foot has the lobing repeated on the outer edge. These cups are usually cast with somewhat thicker sides, but the bowl and stem are cast separately and afterwards soldered together. The sizes range from 43 to 68 mm in height.

The patterns vary and consist mostly of landscapes with birds or floral scrolls, symmetrically drawn. There is only one analogy to these stem cups known in ceramic, namely one of stone ware belonging to CKc.

Silver examples of five-lobed stem cup, Fig. 21:g, are found in: CKc.

Silver examples of six-lobed stem cup, Fig. 21: d, f, are to be found in: BM, Hak. (2 cups).

Silver examples of eight-lobed stem cup, Fig. 21: e, are to be found in: CKc, MIA, MMc.

The reason for dealing with the lobed stem cups here is in the first place the fact that among the Sasanian silver cups we have also specimens resembling the Chinese ones. The way of modelling the bowl is repeated *inter alia* on a cup on a foot with ring handle, reproduced by Smirnoff as No. 112 (our Fig. 21:h). This cup is also six-lobed, and at the bottom the lobes end in a star-shaped whorl of bosses, which form the transition to the foot. If a stem were substituted for a foot on this cup,

¹⁾ G. Lindberg, op. cit. Nos. 22,24,25.

²⁾ The Charles B. Hoyt Collection, Memorial Exhibition 1952, cat. No. 99. Museum of Fine Arts, Boston.

the result would be a Chinese stem cup. Apart from the lobed bowls already described, the silversmiths in Persia and China do not try to make anything more than a series of bosses, thus giving a vivid form and making a fitting basis for symmetrical ornamentation.

The characteristic feature of the silver work described under Fig. 21 is that the sides are hammered into lobes or bosses, departing from or ending at the base. Unlike several bowls depicted in Fig. 42 there is no real petal decoration. Only a few examples of petal decoration are found in Sasanian gold and silver work.¹⁾ The Chinese gratefully employed this new form, which soon gave birth to the calyx shape. It has not been possible to find any example of lobing before the T'ang period, as this technique is on the whole only suitable for raising in gold or silver. When the Chinese adopted this special kind of embossing, it became quite common and was also used for bowls and cups with petal decoration, which will be described below.

PLATTERS: Fig. 22.

Platters on three or four legs are among the largest specimens in T'ang silver work. They are sometimes circular, sometimes poly-lobed or of floral shape (circular or oval). The simplest type, Fig. 22:a, consists of a circular flat dish with a horizontal brim, a somewhat rounded cavetto between bottom and brim and it rests on three conical legs. The specimen in MIA, examined by the author, is made of two sheets, like the bowls mentioned above. Along the outer edge of the brim there is a rim. The diameter of Fig. 22:a is 248 mm.

While only very few silver platters of this type are known up to now, there are many of them made of pottery. The most common ones are three-colour glazed platters on three legs and with palmette or lotus decoration in the centre. Usually they do not have a horizontal brim. We have such examples as Berlin Exhibition Nos. 389 (on ring-shaped legs), 392; London Exhibition Nos. 2441, 2455, 2463 (our Fig. 22:c).

Examples in silver are to be found in: MIA, DWc.

We might expect to find platters of a similar type represented among old Chinese shapes, as the form in itself is quite natural for dishes. It is, however, difficult to get any direct analogy, although there are some dishes of a larger size among the lacquer ware from Lo-lang. On the Han stone engravings the platter or dish on feet is often seen as stand for a *lien*, and the same occurs also in pottery. But they all lack the horizontal brim and the feet are affixed to the edge and not the bottom. On the other hand, Smirnoff reproduces several platters of this type made of silver, as for instance No. 111 (our Fig. 22:e). In this reproduction the vessel can be seen from above only, but from the shading of the cavetto between brim and bottom

¹⁾ In some publications about Persian silver these shapes have been named floral, but compared with the Indian lotus and the flower calyx used by the Chinese this is not an adequate term.

we get a clear idea of the depression of the bottom, namely that it is the same as on the Chinese platters. The rich vine pattern and Diana with the deer are clearly Hellenistic features, but Smirnoff gives no information as to its dating; however, it does not seem to be later than Sasanian. Nor is there any indication of whether the platter rests on legs or not. The same is the case with two smaller platters, Nos. 174 and 175. Both are somewhat damaged and are without decoration, but they have the same shape (our Fig. 22:f). Of the platters reproduced by Smirnoff there is one, No. 135, which is particularly interesting, as it is richly decorated on a twelve-lobed bottom (our Fig. 22:g). The lobes are separated by stalks with lilies in repoussé. In the centre there is a deer regardant, adorned with a characteristic horn-crown. Furthermore, this platter rests on three legs with hoofs. The deer motif appears also on a platter in Shōsōin (Item 606), the legs of which are in the shape of leaves instead of hoofs, Fig. 22:h (Pl. 19:d). It is somewhat larger than the Persian prototype (diameter 600 mm) and has a six-lobed horizontal brim.

A smaller variety of the lobed platter in MFEA is made of silvered copper, Fig. 22:i. The outer edge of the brim is eight-lobed, while the edge towards the cavetto is rounded. The pattern on the brim as well as that on the bottom is in high relief and is more or less suggestive of a mirror. This dish is also hammered out of two sheets. The three legs are the same as those on many circular dishes of pottery.

There are also examples of lobed platters made of silver without legs. In the treasure from *Pei Huang Shan* in BM there is a six-lobed undecorated platter on a slightly everted foot-rim, Fig. 22:j. The diameter, 187 mm, is small in comparison with the ones mentioned earlier. The late dating of this platter might suggest that at the end of T'ang the three legs were excluded, and the outlines of the brim became more lively. In another connection we shall return to the platters with richly decorated brims. Lobed platters or dishes have obviously not been common in pottery, and the author has only found one example on a low foot-rim, Fig. 22:d.

Examples of silver platters of type Fig. 22: h, i, are to be found in: Shōsōin, MFEA, BM.

EWERS: Fig. 23.

In the North Section of the Shōsōin there is amongst all the important objects a remarkable ewer made in plaited bamboo, covered with black lacquer and decorated with silver *p'ing t'o* depicting landscapes with deer and birds (Item 54), Fig. 23:a. The body is pear-shaped, with the lip drawn out to a point, which, together with the attached lid, forms a bird's head. It rests on a baluster stem with nodule and has a broad foot-plate. Between mouth and belly there is a vertical handle in loop-form and the lid has a long silver chain (Pl. 18:c). The height is 425 mm. Harada has pointed out its foreign shape and decoration. The same has been remarked in Kenmutsuchō.¹⁾

Closely related to this ewer is another one in the IHM. Originally it belonged to

¹⁾ Y. Harada, *The Interchange of Eastern and Western Cultures* etc.

the Hōryūji Coll., Fig. 23:b. Münsterberg¹⁾ states that it is made of silver, but Harada²⁾ believes it to be of white bronze. In any case it could as well have been made of silver. The shape is mainly the same as that of the Shōsōin ewer only with the difference that here the butt and the lid form a dragon's head of a completely Chinese type. The dragon's head is said to be inlaid with stones, and the handle is twisted. It is also interesting to note that the ewer is said to have been a gift from Prince Shōtoku (572—621) to the Empress Suiko (593—628), and would then have been made just at the beginning of T'ang.³⁾

These two ewers are the only ones preserved, one of them of a silver-like metal, but clearly showing the metal shapes. That ewers of this type were made of gold and silver is proved among other things by a passage referred to by Harada⁴⁾ in *Yao Ju-Neng's An Lu Shan Shi-Chi* Vol. I, which mentions a big silver «ko-hei» inlaid with gold, i. e. partly gilt, and a smaller «ko-hei» described as *chin-yao* (possibly pottery). In pottery they are found in many examples, Fig. 23:c—f. The closest parallel is a white pottery ewer with phoenix head in the IHM, Fig. 23:c. Of a similar shape are some pottery ewers with décor in relief on the sides and three-coloured glaze, Fig. 23:d. They differ from the other ewers in having a conical foot and in the relief décor, which it would be easy to chase in metal.

As has already been emphasized, e. g. by Strachwitz⁵⁾ and Harada,⁶⁾ these ewers have their closest analogies in Persia. Smirnoff reproduces in Nos. 83 and 85 two ewers of similar type (our Fig. 23:g). No. 83 is made of silver gilt and was found as early as in 1823 in Pavlovka, Kharkov government. The shape is the characteristic one with pear-shaped body. At the lip the neck is drawn out into a point resembling a beak. The stem has a nodule and a broad foot-plate. The vertical handle is also present, but the sides are decorated in relief with mythological birds in medallions. No. 85 is without a handle but is, on the whole, of the same type and of silver.

Similar types are also reproduced by Orbeli & Trever Nos. 48, 61, 70, 71, 72. A ewer that is related to the pottery examples with conical foot is, for instance, Orbeli & Trever No. 49, a silver ewer gilded and richly decorated with fancy animals and the tree of life (our Fig. 23:h). Another type of ewer, which was probably also made of gold and silver, is pear-shaped with protruding lip, and a relatively low, everted foot-rim. A good example is the ewer of glass in Shōsōin (Item 395), Fig. 23:j. It is uncertain whether it was made in China or not. It has its parallel in Persia, namely in a bronze ewer from the Herzfeld coll., reproduced by Harada.⁷⁾

In the absence of further examples of T'ang silver ewers we have to accept a

¹⁾ O. Münsterberg, *Chinesische Kunstgeschichte*, Bd II, p. 182.

²⁾ Y. Harada, *op. cit.*

³⁾ O. Münsterberg, *op. cit.*

⁴⁾ Y. Harada, *op. cit.*

⁵⁾ A. Graf Strachwitz, *op. cit.*

⁶⁾ Y. Harada, *op. cit.*

⁷⁾ Y. Harada, *op. cit.*

Sasanian origin of their shape. The type was new to China, when it appeared as early as in the 6th century and seems to disappear after T'ang, as there are no examples from later periods. During Ming, however, ewers recur in another shape which also has a Near Eastern origin.

WINE CUPS: Fig. 24.

Together with the ewers for wine there were also made suitable cups or goblets of gold, silver and gilt bronze. In the silver work from T'ang small cups with a handle are often found. They occur in several typical varieties. The most common one is represented by Fig. 24:h, which consists of a cylindrical, slightly concave body, rounded bottom and straight everted foot-rim. At the lip, or just below, there is a handle in ring or volute form, or both combined, Fig. 24:e—h. The sides of the cup can be either entirely plane, only with chased decoration, Fig. 24:e,f,g, or with rounds slightly below the lip, Fig. 24:h. The size might range between 45 mm and 80 mm in height, and the decoration also shows considerable variation. Several cups are hammered out of two sheets, skilfully soldered together at the lip (CKc No. 90). Several examples of gilt bronze cups of the same type are also known, e. g. in MMc.

Cups with handle in ring or volute form seem to have been used very often during T'ang and are also copied in pottery with both white and polychrome glaze. In pottery they have mostly a ring handle.

Examples of type Fig. 24: g of silver are to be found in: CKc, NGA, FMc, V&A.

Examples of type Fig. 24: h are to be found in: OKB (2 cups), MMc (bronze), Hak. (2 cups).

One example of the cup Fig. 24: f is to be found in FMc.

Examples of cups with plane sides and volute handle, Fig. 24: e, are to be found in: FGA, SAM.

The cylindrical cup with ring-handle and volute as thumb-piece seems to have appeared in China just before T'ang, although the handle itself is found on *lien* and other boxes from Han. Strachwitz and others have shown that this silver form has Western analogies.¹⁾

Its direct parallel is found in Sasanian silver work and is reproduced by Smirnoff, Nos. 116 and 117, and Orbeli & Trever, Nos. 56, 57, (our Fig. 24:l) the latter of silver gilt. It is from Vikareva, Viatka, and was found in 1890. A similar cup is Fig. 24:m in the Eremitage Museum, Leningrad. These two cups are somewhat broader and squatter and have a thumb-piece on the ring-handle. At the lower edge of the foot there is a pearl border. Another cup, in CKc, made by a Persian silversmith, is decidedly more closely related in shape to the Chinese cups, Fig. 24:k. The concave sides have oblique grooves, but the cup is higher and more slender. It has a pearl border below the lip, which corresponds to the border on the Chinese examples, and the ring handle has a volute on the outside decorated with another

¹⁾ A. Graf Strachwitz, op. cit.

pearl border and a thumb-piece. The cup is cast in thick silver, cut and parcel-gilded. (It is interesting to note that when the cup was offered for sale in Europe it was said to be Chinese, because it was found in that country.)

A less common type of Chinese silver cup with ring-handle is the octagonal one, Fig. 24:a,b, of which only two specimens are known to exist. Those reproduced are from CKc and EEc. The latter is interesting because of its thumb-piece, which is the only known example on Chinese silver cups. These two cups seem to be cast. The former has a low percentage of silver in the body itself, which is covered with an alloy of higher silver content. The height measurements are 65 mm and 75 mm respectively.

No parallels to these cups in other materials than silver are known by the author, but they frequently occur in Sasanian silver work. Smirnoff reproduces, Nos. 114 and 115 (Orbeli & Trever No. 56), two cups of octagonal section with ring-handles and thumb-pieces, our Fig. 24:c,d. Evidently these two cups were cast, and they exhibit striking resemblances to the Chinese examples. We find that even the dimensions are about the same.

It might also be justifiable to include in the group of cups with ring-handle a globular version which often appears in white stoneware and pottery, but is not hitherto found in silver or any other metal, Fig. 24:n. The body of the cup itself is globular with low neck and everted mouth. On the shoulder there is a ringshaped handle but it has no foot-rim. The height of these cups is about 50 mm.

This shape is undoubtedly a loan from the West, a fact which is best proved by a cup reproduced by Orbeli & Trever, No. 54 (our Fig. 24:o). It has a somewhat higher neck and not such an accentuated lip, but the type is close enough to be regarded as the prototype.

STEM CUPS: Fig. 25.

Another main type of cups or goblets, frequently made of silver and gilt bronze during T'ang, is the stem cup, Fig. 25. The most common variety is a small goblet, similar to an egg-cup with bell-shaped bowl, bottom-rim, and a stem with nodule passing over into a foot-plate, Fig. 25:a—d. The bowl is either plane or has a round below the lip, which is somewhat everted. As a rule the bowl is beaten in two sheets with soldered round and bottom-rim. The stem is cast separately and soldered to the bowl.

The bowl might also be more bulbous in the lower part, and the everted lip then becomes more accentuated, Fig. 25:e.

The sizes of this type of stem cup may range from a minimum of 35 mm over a medium height of 50—60 mm to a maximum height of 115 mm. All kinds of patterns occur, and several examples of bronze and gilded bronze are known. That this cup was popular is also proved by its occurrence in pottery with both white and three-coloured glaze, and in *Yüeh yao*, Fig. 25:g,h, also in glass in Shōsōin, Fig. 25:f.

Examples of silver and gilded bronze with round at the lip are in: CKc, WSc, BM (bronze), DGc, OKB.

Examples without round are to be found in: CKc, AIC.

Strachwitz and Harada have already accounted for the Persian prototypes, of which the Chinese evidently made use in this case.¹⁾

The six small gold and silver cups, No. 60 in Orbeli & Trever, are from Poltava and exhibit striking resemblances to the basic types (our Fig. 25:i—m). The bowl is somewhat more rounded than the most common Chinese ones and more related to Fig. 25:e, but the lip is everted and the stem has a nodule and passes over into a foot-plate. The height is between 110 and 118 m. Still closer to the Chinese type is a goblet that was acquired in 1947 by the Eremitage Museum in Leningrad, and which has had a similar stem, Fig. 25:n.

The Chinese have modelled and executed the shape in an excellent way, but there is no doubt that the Persian cups were the prototypes.

It is interesting to note that this cup is also found in India, obviously as an imported type of shape from Persia, and is one of the vessels reproduced in the Ajañtā paintings, Cave XVII.²⁾

We have already in another connection dealt with stem cups, the bowl of which was of traditional Chinese shape, Fig. 1:m, but there is no doubt that it was goblets of the described type that gave the Chinese the impulse to use the stem cup during T'ang. During Han we note a kind of big bowls on a high, conical foot, as for instance in pottery GvAc³⁾ or in lacquered wood from Lo-lang,⁴⁾ but these could hardly have inspired the Chinese to make the small exquisite silver cups.

RHYTON: Fig. 26.

When dealing with goblets and cups exhibiting foreign shapes and patterns we cannot omit the rhyton-shaped cups. In pottery there are several examples of a duck or a goose, the body of which forms the container, while the neck and the head are bent backwards in a curve to serve as handle. In another case an elephant's head with the trunk performs the same functions. Good examples of these rhyton cups are found in London Exhibition cat. Nos. 2476, 2482, and the Hoyt collection cat. Nos. 100—102 (our Fig. 26:c).⁵⁾

In still another case we have a lion made of porcelain, which belongs to WSc, Fig. 26:a. This rhyton in particular shows clearly Persian features both in the lion sculpture and in the figure and palmette pattern on the hexagonal cup. It immediately recalls to mind the magnificent silver rhytons from Achaemenian times,

¹⁾ A. Graf Strachwitz, op. cit.; Y. Harada, op. cit.

²⁾ G. Yazdani and others, Ajañtā. Oxford 1931—46.

³⁾ London Exhibition 1935—36, Cat. No. 450.

⁴⁾ T. Oba & Kayamoto, The Tomb of Wang Kuang of Lo-lang. Seoul 1935, pl. LVII.

⁵⁾ Very often these rhytons are decorated with a matted ground giving the impression of ring-matting in silver.

several examples of which are to be found in MMA, Fig. 26:d and elsewhere. The Chinese evidently borrowed the type of the rhyton cup from Persia, although the idea is part of the Hellenistic cultural inheritance. This rhyton might also perhaps have been made of metal, i.e. silver, just as were many of the older Persian prototypes. The relief décor consisting of a pearl border on the sides of the bowl might have been easy to execute in silver, possibly gilded. On the figure-scene of the *ch'in* instrument in Shōsōin (Item 99) the drinking men are holding rhytons which more closely resemble a horn. In IHM is preserved a similar rhyton of glass, which ends in a dragon's head, Fig. 26:b.

VASES: Fig. 27.

Of still unique silver specimens from T'ang we have a big vase in CKc (our Fig. 27:a). It has a container of flattened globular shape, upwards passing over into a narrow cylindrical neck, which in its turn bears a wide four-lobed dish. On the plane bottom there is a straight, everted foot-rim of typical T'ang type. The vase consists of three parts: the body itself, the bottom, and the mouth-dish. (The height is 109 mm.) No analogy in silver is so far known to the author, but from Korea we have a similar bronze vessel which dates from Korai, Fig. 27:b.¹⁾

Further this form occurs in porcelain, in stoneware from *Ju chou*, in *Yueh yao*, and in a ware similar to *ch'ing pai*, Fig. 27:e (CKc). There is also a similar vase of blue glass in the Middle Section of Shōsōin (Item 396), which is not necessarily Chinese, but may well come from Persia or Syria, Fig. 27:d.

It is very interesting to try to establish the origin of this type of glass vase, if at the same time we take into consideration another vase deriving from Persia or Syria, and now in possession of the National Museum, Stockholm, Fig. 27:c. C. J. Lamm has dated it to the Sasanian period.²⁾

This dating would explain where the Chinese borrowed the original type.

In this connection we can also point out a gilded bronze of *Cha tou* type from Han, London Exhib. cat. No. 438, and belonging to the Government of Chosen, Korea. Upwards the rounded body is constricted at the neck and widens out into a rather big mouth-dish. The similarity with this bronze is, however, far from striking, and we should prefer to regard the Persian variety as the prototype of the Chinese silver copy. Possibly it has been represented in Persian silver work too.

JEWELRY: Fig. 28.

The jewelry from T'ang is numerically an unpretentious group in comparison with the other gold and silver objects. We might expect to find jewelry also among the exquisite gold and silver work with Sasanian prototypes. The only example

¹⁾ Prince Yi Household Mus. Cat. No. 568.

²⁾ C. J. Lamm, *Iranian Glass in the National Museum*. Stockholm 1935.

is a characteristic type of bracelets. They are oval and open, Fig. 28:a,b. The ends of the hammered gold or silver band are drawn out into wires, which form a loop. These wires are then wound back round the narrow section of the band. The bracelets are thicker in the centre and have a triangular cross section. They are made of both gold, silver and bronze and are either adorned or plain.

Examples of these bracelets are to be found in: CKc (2), MIA (2).

Among the few Persian bracelets, which have been reproduced from Parthian time, we have also related types with curled ends, Fig. 28:c. We might then presume that the Chinese derived the idea for this shape from the Persians.

HORSE MOUNTINGS: Fig. 29.

On the remarkable silver horse in CKc there are palmette-shaped plaques of a characteristic type hanging along the trapping, Fig. 18:f. They consist of confronting palmette scrolls forming leaf-like ornaments. Fig. 29:a. Similar plaques are made of gilt bronze and might be seen among others on the saddles in Shōsōin, for instance Item 349. The plaques are here adorned with confronting mandarin ducks and are considerably richer in their execution, Fig. 29:b. In CKc there is a similar smaller plaque of gilt bronze with two fighting animals on a leaf, Fig. 29:c. We often find also this characteristic decoration of the trapping on horses of pottery, serving as *ming ch'i*. We might then presume that it was common during T'ang. On the Han horses this ornament does not occur. They appear during Northern Wei and became popular during T'ang.

The prototype of these mountings on the horse-trappings is found in the Sasanian reproductions of riders. Various forms of hanging ornaments of this type can be seen in Orbeli & Trever Nos. 3, 5, 6, 9, 10, 12, 15, 17, Pope¹⁾ pls. 211, 213, 214, as well as on the Sasanian cliff reliefs at Taq-i-Bustan and Naqsh-i-Rustam.²⁾

* * *

In summing up what we have said about the Sasanian loans we can easily find some characteristic features common to them all. Most of the objects are connected with eating and drinking in more luxurious forms. Ewers, bowls, platters and cups of various types all belong to the table services. We can also state that all these objects have shapes suitable for executing in gold and silver; i. e. by raising and other typical techniques. It is undoubtedly just this group of silver and gold vessels that represents the real novelties and which profoundly interested the Chinese artists in this particular branch of decorative art. Evidently, these objects were made under the guidance of the Persians and were possibly made by Persians at

¹⁾ A Survey of Persian Art. Vol. I.

²⁾ Similar plaques were also found in an east Kirghiz tomb in 1949, together with post-Sasanian vessels. Cf. S. V. Kiselev, *Drevnjaja Istorija Južnoi Sibiri*. Moskva 1949, p. 341.

some time living in Ch'ang-an and Lo-yang. An interesting fact is that most of these shapes disappear after T'ang, which also indicates that they were foreign loans and of no real use to the archaizing Sung artists.

However, all the Sasanian loans need not necessarily have been introduced direct into China. The Central Asian art centres in the oases along the Silk road might as well have been the transit places on the way to the Far East. In the archaeological finds from many of these oases we can find Sasanian shapes which might be exemplified by examples from Khotan.¹⁾

INDIAN FORMS

Besides all the gold and silver objects having Sasanian prototypes there are also a group of quite another origin. We have already pointed out that new types of vessels were brought into China with Buddhism even before T'ang. As we also have observed, the archaic cult bronzes do not play any important rôle during T'ang and we seek in vain for T'ang copies of the old ritual vessels. Preserved bronzes from this period consist mainly of practical objects used in daily life, of which we have already mentioned ewers, cups, platters, boxes, cutlery etc. There are furthermore braziers of different types, in general flat bowls resting on animal feet; see for instance Shōsōin, Item 425.²⁾ The larger bronze objects which we hitherto know mainly from sculpture and painting have a direct connection with the Buddhist cult. They consist of reliquaries, incense burners, *pao p'ing* or bottles for nectar carried by certain Bodhisattvas or a water-bottle, *kundika*, prescribed for the use of monks, and ewers. These bronzes are very often gilt, and more seldom the vessels are made of silver with or without gilding. Alms bowls may also be made of silver, and the same is the case with big jars of similar shape. It might then be justified to describe these objects together with other gold and silver work. It appears that some of the shapes, originally introduced via Buddhism, were soon taken up for profane use and in large numbers made of various materials. On some vessels we can distinguish Hellenistic features, which are explained by the well recorded Grecian influence on India and Central Asia during the zenith of Buddhism. It is, however, via India, Persia, and the Buddhist centres in Central Asia that the Hellenistic stylistic features in decorative art reached China, and we designate them accordingly as Indian loans. Even if the Indian borrowed forms in gold and silver work are in comparison with the Sasanian ones far from being technically suitable for this material, we cannot disregard their great importance to decorative art in its entirety and have therefore a further reason for describing them here.

¹⁾ A. Stein, *Ancient Khotan*. London 1930. G. Montell, *Sven Hedin's Archaeological collections from Khotan* (BMFEA 1935).

²⁾ J. Harada, *English catalogue . . . Shōsōin*.

ALMS BOWLS (*po*): Fig. 30.

In the South Section of the Imperial Repository in Shōsōin there are four big silver vessels in the shape of the alms bowls of the monks (Item 638). They represent an ancient Indian shape, in general made of pottery and accepted by Buddha as the beggar's bowl for the monk and well-known all over the Far East, Fig. 30:a. The shape is almost hemispherical, somewhat pointed towards the rounded bottom and with the lip drawn in. The diameter is 334 mm. Dated Dec. 30, 914 A. D. is an alms bowl (Item 639), a few years after the end of T'ang and with the inscription: «Made and entered when Betto Daihoshi Chigai was the priest». Although these alms bowls are the only preserved ones of silver, it is quite possible that they had their counterparts made of this metal as well as of gilt bronze. The alms bowl of Buddha played a very important rôle for his believers, and we know that it was subject to worship, e. g. in Peshāwar.¹⁾ The bowl must in such cases have been made of a more resistant material than pottery. They are, however, generally made of bronze and pottery, as the preserved examples show. Bronze examples are found in Shōsōin (Item 627), no less than 27 pieces, and bowls of stoneware with white glaze are found in several collections, *inter alia* CKc, Fig. 30:c, which has a diameter of 160 mm, a more fitting size for an alms bowl than the large silver bowls in Shōsōin. An alms bowl of three-coloured glazed pottery is also in Shōsōin and has a diameter of 230 mm, Fig. 30:b.

Although the alms bowls appear in silver and must therefore be included in this description, we cannot say that they are of a typical silver shape. In spite of that the shape is important as representing an innovation for the Six Dynasties and mainly T'ang. From this time on it has often been used in China, made of different materials, but chiefly in pottery.

The alms bowl has come from India, but it is difficult to find any good examples from that country. Some are reproduced in the Ajañṭā cave paintings and others appear in sculpture, Fig. 30:d.

GLOBULAR JARS: Fig. 31.

Of the more important silver specimens in Shōsōin there are two jars (Item 640), the diameters of which are no less than 600 mm and which have a height of 500 mm, Fig. 31:a. The shape is almost globular, and the jars are cut off at the lip and slightly compressed at the shoulder, thus resembling the described alms bowl. Originally they had a lid, the shape of which is unknown. Probably it was somewhat convex, with a knob. These big jars, as well as the bowl Fig. 30:a, rest on loose silver rings with concave sides. They are of the greatest documentary value because of the inscription about the weight and the date «Tempyo Jingo 3rd year, 2nd month, 4th day», i. e. March 8th, 767 A. D. According to Harada's

¹⁾ A. Stein, *Ancient Khotan*, p. 67, 68.

catalogue these jars are cast and turned.¹⁾ Just below the shoulder there is a joint which might be from the moulds or else indicates that they were cast in two halves and then soldered together.

No analogies to these big silver vessels are known hitherto, but the shape might be the same as that of certain globular boxes, such as Fig. 31:b, a bronze box exhibited in Berlin 1929 as No. 422. Here the height is only 88 mm and the convex lid has a typical shape. We may assume that the big silver jars had covers of the same appearance. This type of boxes is extremely common in pottery and occurs with both white and polychrome glazing, Fig. 31:c, but it is also made of glass (CKc), Fig. 31:d.

We look in vain for this type among the Chinese bronzes from Han and earlier periods. The often compressed globe is used for several types of vessels, such as *tou* and especially incense burners, but they consist then of two hemispheres on a high stem. Evidently the use of a nearly complete globe as container was a novelty for the Chinese which came in with Buddhism. The first example known to the author is a pottery jar recently found near Canton in a tomb from the Ch'in period.²⁾

This type of jars and boxes exhibits obvious similarities to the globular urns found in Buddhistic stupas, which contain Buddha relics. In the BM, as well as in the museum of Calcutta, there are good examples of them, Fig. 32:i. A big jar of lead in the NMc also shows clear similarity to this shape, and it might have come from India, Fig. 31:f. Its height is 170 mm, and on the lid there is a knob of the same type as that on the box, Fig. 31:b.

Thus the globular shape of the Buddhistic alms bowl is repeated in the jars which are similar to the reliquaries, although these jars were never used for that purpose.

RELIQUARIES: Fig. 32.

In order to explain the origin of the globular vessel of silver, bronze and pottery we must also consider the reliquaries, which might be made of silver, gilt bronze or bronze only and with a cover of stupa shape. In OKB there was, before the last war, a typical example of this silver shape, Fig. 32:a. The body itself is almost globular, made of two spherical halves, and rests on a high stem passing over into the foot plate. On the lid there is a spire of five stages; the height is altogether 145 mm. Ishida and Wada write about similar containers: »Incense was kept in this receptacle and used by the priests in worshipping Buddha.»³⁾

A similar example of wood with painted garlands of lotus petals around the sides has also been exhibited in Berlin (No. 434). It was excavated at Toyoq, in

¹⁾ Shōsōin Gomotsu Zuroku, Vol. XII, pls. 1—18.

²⁾ Wen Wu Ts'an K'ao Tzu Liao 1955:3, p. 27.

³⁾ M. Ishida and G. Wada, The Shōsōin, Tokyo 1954, No. 114.

East Turkestan by von Le Coq, Fig. 32:f. In »Chotscho« von Le Coq describes it in the following way: »Reliquiar (*caitya*) in Form eines Stupa, aus Holz gedreht. Fundort: Der »Handschriftenraum« der Klosteranlage auf dem linken Bachufer im Norden der Toyoq.«¹⁾

The best examples of these vessels are as usual to be found in Shōsōin (Items 646—648, 661). All these »*gōsu*« are made of gilt bronze or bronze only and represent varieties of the pagoda spire, Fig. 32:c. The measurements vary. Harada²⁾ states in his catalogue (under Item 661) that »the pagoda on the lid is similar in shape to those commonly known as *nōsashō-to*, that is receptacles for keeping *shari* (sarira), or *nyoi hōju* (cintamani) for worship. This applies also to other *gōsu* mentioned above (646—648)«. He explains *shari* in the following way: »Sanskrit sarira; relics of a Buddhist saint; or small quartz pebbles to represent them«. We prefer to call the vessel a reliquary. Very close to this type of reliquary is one in Hak. of gilt bronze, Fig. 32:b.³⁾

In connection with the spire on the reliquaries we have reason to deal with the urns of pottery, which contained the ashes of Buddhist monks and have been found in several examples. They are ovoid in shape and the cover is crowned by the spire. Usually the urn is decorated with lotus flowers. The best example is perhaps the urn in V&A with lotus, peony and other naturalistic flowers.⁴⁾

Among the reliquaries the container has different shapes, i. e. globular, slightly conical and oval. The oval type is represented by a beautiful gilt silver container in FGA with a rich pattern of floral scrolls and birds, Fig. 32:d. On the lid is a profiled knob, a »shrunk« spire. The oval shape is also represented by the two interesting silver containers in openwork, excavated under the five-storeyed pagoda at Hōryūji and dated from A. D. 607. The outer one is larger, Fig. 32:e, the inner one somewhat smaller. Both can be opened in two vertical halves and inside the inner one there was a small glass bottle with a plug.⁵⁾ Unlike the other reliquaries these two are without stem and lid. The oval shape was very common for Indian bottles and *kundikas*, as we shall see below, which further explains the shape of these reliquaries.

Another very interesting reliquary of gilt bronze belongs to FGA. It has a globular body resting on an open lotus, the petals of which enclose the bottom. Lotus petals enframe the cover too. The shape of this reliquary is somewhat compressed, and on the cover the spire rises from lotus petals, Fig. 32:g. Around the sides there are figure representations of Buddhist motifs. Its use as a cult vessel is obvious, as can be seen from its decoration as well as from its shape.

¹⁾ Tafel 61 d.

²⁾ J. Harada, English Catalogue . . . Shōsōin.

³⁾ S. Umehara, Catalogue of the White Crane Museum, Tokyo 1931, Vol. I, No. 52.

⁴⁾ O. Sirén, Kinas konst under tre årtusenden, Vol. I, figs. 322, 323. R. L. Hobson, The George Eumorfopoulos Collection of Chinese, Korean and Persian pottery and porcelain, No. 406.

⁵⁾ Hōryūji gojō tō hihō no chōsa. Kyoto 1954.

Some idea as to how these reliquaries were used, at least in some cases, can be obtained from contemporary paintings, above all those from Tun-huang.¹⁾ On several representations of the throned Buddha there is in front of him an altar with three vessels. The central one is often a reliquary similar to that in FGA, Fig. 32:g, but in later paintings the globular shape is replaced by a cylindrical one with a pyramidal cover.

Reliquaries of this type on a high stem undoubtedly resemble braziers, which were made of bronze (often gilt) during Han. In shape they were similar to *tou* bronzes and represented a novelty for this period, but are most common during late Han and used at the same time as *po shan lu*. The difference between the two types of vessels is mainly that the Han censers, *po shan lu*, or the censers with globular top have openings in the lid. It would be impractical to have a vessel with a spire only to keep the incense in before using it. When the Buddhists during the Six Dynasties and T'ang used a censer on the altar in front of Buddha it is likely to have been a vessel with openings for the smoke. In fact there is a gilt bronze censer from T'ang preserved, which will be accounted for in the next paragraph, Fig. 33.

In India the reliquary in stupa shape is found in Styxan, Bindpur-area,²⁾ but the globe rests here directly on a conical foot without stem, Fig. 32:i. There is, on the other hand, a reliquary very similar to that in FGA on the reliefs at Borobudur, Java, from the time of the Gupta period, Fig. 32:h.

CENSERS: Fig. 33.

A special type of vessel similar in shape to the reliquaries in Fig. 32 is the censer shown in Fig. 33:a. It is made of gilt bronze with the container recalling a bud framed by lotus petals. Most probably it is the cintamani (the holy jewel). The top, or cover, is decorated in open-work with floral patterns. It belongs to CMA and is considered as having been «possibly used on altar in Imperial Palace».³⁾

This vessel belongs probably to early T'ang. The large oval tureens in Shōsōin from about A. D. 750 (Item 613) might have been used as censers because of their covers in open-work. In some of the later paintings from Tun-huang large central objects with similar shapes are standing on the Buddha altar. We shall come back to these vessels in connection with the T'ang Innovation Shapes.

This type of censer might have developed from the Han braziers mentioned above. In stone sculpture we can follow its various stages. Fig. 36:b is copied from a stone socle in PUM dated A. D. 525 and shows the Han-type with *po shan lu*. The next brazier, Fig. 33:c, is found on the Trübner stele in MMA dated A. D. 533—43. It is crowned by a stupa spire and surrounded by lotus petals. Fig.

¹⁾ Tun-huang pi hua chi, Peking 1955, pl. 37.

²⁾ Münsterberg, op. cit. Abb. 307.

³⁾ Archives of Chinese Art Society of America No. IV, 1950, p. 63.

33:e is from an early T'ang stele, also in MMA, which reproduces a brazier similar in shape to the gilt bronze reliquary in FGA (Fig. 32:g) but with openings on the lid. The detail of a painting from Tun-huang in Fig. 33:d illustrates the use of these vessels during late T'ang. Although we must consider India as the country of origin for this type of braziers, it is difficult to find good examples from that area.

GLOBULAR BOXES WITH FOOT-RIM: Fig. 34.

Globular boxes seem to have been very popular during T'ang and occur in different varieties and shapes, of silver, bronze, pottery and glass. The silver boxes may have the shape Fig. 34:a, resting on a foot-rim, so typical of T'ang. In reality Fig. 34:a from CKc is a small example of the big silver jars in Shōsōin, but the foot-rim is soldered on to the globe to provide a firmer stand. This box is cast and turned in order to get the sides smooth and level. The lid fits into a groove and has a small knob. The decoration consists of lotus-flowers enframed by scrolls in medals, probably indicating a religious purpose even for this vessel. The height of the box is 65 mm, while the silver box, Fig. 34:b, is somewhat smaller and has a compressed shoulder. The lid resembles mostly that of the urn of lead in the NMc, Fig. 31:e, but instead of a knob this one is of almost floral shape and flat. This particular box is of great interest as it has been excavated in the foundation of the altar of the big Buddha in Tōdaiji, the consecration of which took place in A. D. 750. Somewhat larger is the box or jar with cover of gilt bronze which was found in the basement of the 5-storeyed pagoda at Hōryūji together with the two silver containers in openwork, already mentioned, a glass bottle, a lion and grape mirror etc., Fig. 34:c. The lid is here larger and covers about 1/3 of the whole vessel. Another box (made of an unknown metal) is reproduced by Münsterberg,¹⁾ Abb. 309, which is closely related in shape, our Fig. 34:d. This box has also a low neck-ring supporting the convex cover. The ornamentation with landscapes and grape scrolls around the sides show that the box might be made of gold, silver or gilt bronze. It is said to have belonged to Prince Shōtoku (572—621) and would then have been made even before T'ang. Münsterberg calls it a scent-box, which is quite possible. These boxes have undoubtedly in certain cases been used as reliquaries as well as for other purposes. The shape is not very suitable for hammering in precious metals, and the Chinese preferred to cast them.

In reality the globular shape was of much greater importance for pottery, and it is hardly an exaggeration to regard the globe in its different shapes as one of the most important T'ang types in pottery. Thus a shape first used in metal work became one of the main types in ceramics. Examples of globular boxes of glazed pottery from T'ang are shown in Fig. 34:e.

¹⁾ Münsterberg, op. cit.

It is difficult to find parallels to the globular box in India. We might, however, state that this shape represents a direct development of the globular reliquaries, thus showing how a cult vessel gradually became used for a profane purpose. The most common shape of vases and other vessels in India is the globe.

BOTTLE-SHAPED VASES: Fig. 35.

In the hand of Bodhisattvas and monks represented in sculpture or on paintings we often find a bottle of characteristic shape, Fig. 35:c. It is the *pao p'ing*; *amrtakalasa* for *amrita* (nectar) and then carried by certain Bodhisattvas, or the *kundika*, the water-bottle used by the monks. The body is egg-shaped or oval, the neck cylindrical with everted lip and the foot-rim everted. As mentioned above, bottles of this type appear before T'ang in sculpture and painting, Fig. 35:h—j. It is a common shape of vessel found on Buddhist subjects, and the fact that there is usually gilt on the paintings indicates that they were made of gilt bronze or precious metals. In late T'ang paintings from Tun-huang these bottles are often richly adorned with whorls of petals and other ornaments, Fig. 35:l,m, which also indicates precious material.

Several bronze bottles of this kind but with varying appearance have been found, Fig. 35:c. There is only one of silver in MFA, which, judging from its decoration, belongs to the end of T'ang, Fig. 35:a. The body is oval, whereas the other bottle-shaped silver vase in the BM from *Pei Huang Shan* has a globular body and a higher, somewhat everted foot-rim, Fig. 35:b. The latter vase is decorated with a border of birds and plants in relief, and a figure scene below.¹⁾

At first they were used in the cult, and obviously they had this function when they were standing on the altar in front of Buddha. The reliquary or censer in the middle is often flanked by long-necked bottles of this type, Fig. 33:d. During T'ang it would seem natural for the pious Buddhist, especially when he was in a high position, to have cult vessels made of gold and silver, which might perhaps explain why very few are preserved in our days. The two silver vases we have described have certainly not been used as *pao p'ing*, but in spite of that they have got their shape from the Buddhistic vessel. Just as the globular reliquaries and alms bowls were taken up by the Chinese for profane use and made of different material, the same happened to the *pao p'ing*. This type of vase became in fact very common in ceramics and has been used ever since. Fig. 35:d—g shows some examples in porcelain and glazed pottery.

Nor was this shape particularly suitable for raising in silver, but was instead made in several sheets, soldered together or possibly cast like the bronze examples.

Its Indian origin cannot be illustrated by specimens preserved from the home of Buddhism. In the detailed paintings in Ajañtā, however, we find many examples

¹⁾ Another vase of somewhat heavier shape also belongs to this find. Cf. R. L. Hobson, *A T'ang Silver Hoard*, Pl. VIII (British Mus. Quarterly 1926—27).

of this vessel shape, which have been accounted for by Griffiths, Fig. 35:t,u.¹⁾ A. Coomaraswamy has collected several examples of this vessel from Indian sculpture, which are reproduced in Fig. 35:n—s and show striking similarities with the Chinese one.²⁾ There is then no doubt where the Chinese obtained the prototype.

KUNDIKAS: Fig. 36.

Close in type to the *pao p'ing* vase is the *kundika*, the water bottle of the Buddhist monks. Coomaraswamy has in his already cited article given the history of this vessel in China.³⁾ He can date its first appearance in this country to about A. D. 700. I Ching, one of the Chinese pilgrims to India, describes it as a novelty to him when he saw it in India A. D. 671. It has a shape similar to the *pao p'ing* but the neck is drawn out into a tip with a narrow opening. On the shoulder is a short spout, Fig. 36:g—l. The *kundika* is known in bronze and white bronze from Hōryūji and Shōsōin (Item 618), the latter one with a human mask at the spout, which also has a lid, Fig. 36:j. Several examples of pottery and stoneware are known from China, Fig. 36:k, and a drawing, reproduced in the article mentioned, shows how they were used. The *kundika* was usually made in ceramic to judge by the preserved material, but bronze vessels are also known, mainly from Korea and Japan. Coomaraswamy shows how close the Chinese *kundikas* are to the Central Asian and Indian, reproduced in Fig. 36:a—i. His study of the Buddhistic vessels is very convincing and proves also that the Indian shapes had an important influence on Chinese T'ang vessels in ceramic as well as in metal. Fig. 36:l is a good example of how the *kundika* shape was transformed into porcelain as a ewer.

EWERS: Fig. 37.

Among all the various vessels found at *Pei Huang Shan* and dating from A. D. 877 there is a ewer of a type quite different from that we described under Sasanian loans. It has an ovoid body, long neck with band-like handle and concave lid with a knob. The lid is fixed to the handle by a loop. At the shoulder is a long spout and the vessel stands on a broad foot-rim, Fig. 37:a. The shape has similarities with the bottle-shaped vases which we have just described. It is the only example in silver known to the author but it has counterparts in ceramics: Fig. 37:b of porcelain. Good examples of similar ewers are also to be seen in the painting by Ku Hung-chung reproduced by Sirén,⁴⁾ and dated from the Five Dynasties. In the painting they are placed as a set in a bowl and this ewer is found similarly depicted in Korea from the Koryo period.⁵⁾

¹⁾ Griffiths, The paintings in the Buddhist cave temples of Ajunta, London, 1896—97.

²⁾ A. K. Coomaraswamy & F. S. Kershaw, A Chinese Buddhist Water Vessel and its Indian Prototype. (*Artibus Asiae*, 1928/29, No. 2/3).

³⁾ A. Coomaraswamy & F. S. Kershaw, op. cit.

⁴⁾ O. Sirén, Chinese Painting, Vol. III, Pl. 122.

⁵⁾ Prince Yi Household Mus. Cat. No. 558.

More unusual in shape but belonging to the same type is a gilt bronze ewer in Shōsōin, Item 619, Fig. 37:g. The globular body with tall neck and widening lip is reminiscent of the Indian outline, but it is not possible to identify its prototype in the Buddhistic world.

Ewers with long spout of this type do not seem to have been used by the Persians during the Sasanian period but appear later on. Nor, probably, did they exist in China before T'ang so that it is reasonable to believe that they came from abroad, i. e. in this case from India. The Ajañtā paintings illustrate the common vessels used during Gupta time and many types of ewers are found here too. The oval and egg shapes dominate and have in some cases a spout, Fig. 37:d,f. They are in style quite different from the Sasanian ewers described above but are more like the Grecian. It would, however, be an exaggeration to consider them as prototypes of the Chinese ewers. In spite of that we would prefer to call this type Indian rather than Sasanian, even if the Chinese transformed its shape. Ovoid body but shorter neck and spout characterizes the ewer, Item 618, in Shōsōin, which also recalls Indian ewer types, Fig. 37:c. The lid is chained to the loop handle and the foot is high, widening downwards.

INDO-GRECIAN SHAPES: Fig. 38.

To the same category of shapes we might also refer some other vessels, of which we have hitherto no examples in precious metal but which have definite metal shapes. A vase known in several examples of pottery is Fig. 38:a,b,g, which has the ovoid body but a broader neck with wavy lip. The entire body is covered with gadroons, a common feature in Greek and Roman silver and pottery work but also found in the reproductions from Ajañtā, Fig. 38:i—k. A vase in beaten copper and gilded but without gadroons was shown in the Burchard exhib., London 1938, and is reproduced in the catalogue as No. 55¹⁾ (Our Fig. 38:d.). The gilt decoration refers it to Sung, but the shape had already appeared during T'ang. The vase Fig. 38:g is a development of the same type made in glazed pottery. The ovoid body and long neck are also represented by a very characteristic T'ang vessel, i. e. the amphora with dragon handles, Fig. 38:c. This shape has always been considered to be Hellenistic because of its resemblance to the Greek and Roman amphora. Undoubtedly it came primarily from the Mediterranean countries, but before it reached China it had to traverse India and Central Asia. Evidently the amphora entered China at the same time as the other Indian or Hellenistic-Indian forms. The swelling oval or ovoid body and the long neck are characteristic of the Indian taste and were also appreciated by the Chinese being in Indian style. They became popular first of all in ceramics and continued to be used there for hundreds of years.

¹⁾ Chinese Works of Art, Exhibition November—December 1938 in Prince's House, London, Catalogue by W. Burchard.

LOTUS-SHAPED BOWLS: Fig. 39.

Under Sasanian loans we have already described different bowls with embossed sides of poly-lobed shape, Fig. 21. As soon as the silversmiths had learnt the embossing technique, it was easy for them to make petals as well. A good example of the lotus shape is given by a series of bowls adorned with whorls of petals in repoussé, Fig. 39:a. The shape of the bowl itself is discernible beneath the petals and resembles those described earlier. The petals enframe the bowl as the calyx of a real flower cup, and they are beautifully drawn in with characteristic contours and with a suggestion of a central ridge or vein (Pl. 3).

The petals do not reach up to the horizontal lip. The foot-rim is, as usual, straight and everted. The size of the different examples varies somewhat, as does also, characteristically enough, the ornamentation. The diameter is about 140 mm.

Examples of this type exist in the following collections: CKc, WSc, FMc, FGA, NGA, Hak.

No direct parallels to these bowls in any other material are known to the author, but in pottery, *Yüeh yao* and porcelain there are cups with double whorls of lotus petals, Fig. 39:f. In other cases an inverted lotus flower is used as the foot of a candlestick with five candle holders.¹⁾ A box and cover are also sometimes enframed in lotus petals, Fig. 39:e. Still greater similarity is exhibited by the lotus socles in Shōsōin (Item 636), Fig. 39:d. The open lotus chalice has the same function in both cases. It is not a very far step from the lotus flower with free petals or in high relief to a whorl of petals executed close to the surface of a vessel. To a certain extent silver calls for a lower relief than cast bronze and earthenware. To judge from the pattern, the lotus bowls of this type appear to be from early T'ang.

The silver bowls, Fig. 39:c, might on the other hand belong to a somewhat later part of the period. Lotus petals cover the sides in three whorls placed above each other, but they are plain and separated by double outlines. Above the upper whorl of petals there are also conventionalized bunches of stamina. To a certain extent these bowls are more naturalistic as they are without foot-rim and really give an impression of an open lotus flower. The known bowls range in diameter between 245 mm and 689 mm. The bigger one is somewhat weaker in shape and Umehara dates it from Sung.²⁾ The author would prefer to refer it to the ninth century. The two bowls are found in CKc and Hak.

Although it is difficult to find Indian parallels to these bowls, we have to regard them as loans from the Buddhist world. For, as already noted, there are often vases and other containers with a garland of lotus leaves around the sides encircling the body as a flower-cup, Fig. 38:e. It was undoubtedly this idea which the Chinese adopted as a shape for bowls, after they had learnt from Sasanian silver work how to trace embosses around the sides of a cup or bowl. In the museum of Mathurā

¹⁾ London Exhibition 1935—36. Cat. No. 2479.

²⁾ S. Umehara, Selected Specimens of the Chinese Bronze Collection in the Hakkaku Art Museum, 1951. No. 40.

there is a stone vase decorated with lotus petals in several whorls, thus giving the impression of a lotus chalice, Fig. 39:g. Nor in this case do the petals reach up to the lip of the vase, but a vine border is placed above them. If the Indian artist could make a stone vase of this type, he must first have seen a vessel that was in all probability of metal.

LOTUS-SHAPED PLATTERS: Fig. 40.

In Shōsōin there are three flower-shaped silver platters on four legs in the shape of leaf-volutes (Item 635), Fig. 40:a. The brims are divided into eight petals which undoubtedly reproduce the petals of the lotus flower with its characteristic contours. The sides are S-shaped in section and the brim is horizontal. The platter, seen from above, will thus have the same outline as an open lotus flower. The diameter of these platters is 420 mm, and the height is 106 mm.

A small silver dish of a similar type in AIC has a horizontal and broader brim in proportion to the dish itself, Fig. 40:c. The sides are divided into eight lobes, but the outline becomes the same as in the case of the big platters. Thus the four legs are similar to Fig. 40:a, but the diameter of the dish is only 100 mm.

We also include here a gold platter without legs. It was discovered in 1950 in an east Kirghiz tomb together with a few post-Sasanian vases, Fig. 40:d. Judging from shape and decoration it must be Chinese or made in close connection with a Chinese model.¹⁾

Sometimes the silversmith varied the lotus-shape and made the platter oval instead of circular, as Item 641 in Shōsōin, Fig. 40:b.

It is very interesting to find this shape already represented during T'ang, as it is so common in the blue and white porcelain during Ming.

In this case too it is difficult to refer to any direct parallels among the Indian types of vessels. We often see, however, both in paintings in Ajantā and on Gupta sculptures that the Bodhisattvas and ministering spirits hold platters in their hands. These platters contain flowers and fruit. It is, however, difficult to distinguish the details, but we might also find here platters with a garland of leaves around the margins. The Chinese themselves undoubtedly manufactured the platters in this way but found their prototypes among the Indian loans.

JEWELRY: Fig. 41.

In the introduction we remarked that an Indian feature in sculpture from Northern Ch'i and Northern Chou was the rich equipment of jewelry on the Bodhisattvas. If we study the Buddhist sculpture and painting during T'ang we find this jewelry there too. On the Bodhisattvas flanking the great Buddha at Lung-mên from 672—675 similar strings of pearls are hanging round the neck and from a great jewel on the center of the belly.¹⁾

¹⁾ S. V. Kiselev, *Drevnjaja Istorija Južnoi Sibiri*, Moskva 1949, p. 337.

²⁾ O. Sirén, *Chinese Sculpture*, Vol. IV, pl. 445.

At regular intervals there are rosettes with pearls or set stones, and the strings of pearls are double or plaited of several strings. The eleven-headed *Kuanyin* from Ch'i-pao T'ai in Ch'ang-an, now in FGA, wears around the neck a rich ornament of pearl strings and palmette plaques, and around the upper arms there are bracelets with oval stones and set pearls with palmette ornaments.¹⁾

Long double strings of pearls are, on the other hand, hanging round the neck down to the navel on the exquisite Bodhisattva from Lung-mên, now in FAM.²⁾ Round the arms there are also double strings of pearls used as bracelets. A series of similar examples could be taken from sculptures with long strings of pearls hanging down from the neck, crossing each other on a big plaque just at the navel and then continuing down along the thighs and curving inwards at the knees. There is often a richly executed necklace on the breast too. On the head there are diadem-like head-dressings with floral rosettes etc.

The same types of jewelry are also found in paintings in Tun-huang and Hōryūji. In general, pearls and rosettes of oval stones seem to be encircled by a garland of pearls and they seem to represent the most common form of jewelry.

In Indian sculpture and painting from Gupta and pre-Gupta time we find many examples of the same kind of jewelry. Already the Bhārhut sculptures of Yaksis are richly adorned with strings of pearls in broad neck ornaments. Around arms and legs there are also strings of pearls, and the whole dress of the young female figurines often consists entirely of strings of pearls arranged in different ways. From Sāñchī and Mathura we have also rich examples of «the jewelry dress». The Amarāvati figures wear several types of strings of pearls round the hips, legs and arms and have big necklaces. This remarkable use of strings of pearls may also be illustrated by a series of examples from Ajañtā. Here too we find the richly executed diadems with rosette and palmette ornaments encircled by inlaid stones.³⁾

In this way we can make a thorough investigation of jewels belonging to the Buddhist deities, but it is considerably more difficult to find examples of jewelry used by the Chinese women during T'ang. We have already described a few typical hair-ornaments under the heading of Traditional Chinese Forms, a bracelet and belt plaques etc. under the heading of Sasanian Loans.

The most remarkable shape of head-dress during T'ang is represented by the ceremonial crowns only partly preserved in Shōsōin but whose main ornaments consist of *fêng-huang* (Fig. 57:1) made of thick gold sheet and evidently designed to be seen in silhouette in front of the forehead. At the sides and above these birds there were arranged flowers.⁴⁾ An idea of how it was arranged we can get from an interesting hairdress which might have had an elaborate decoration of birds and floral sprays, i. e. the diadem of gold, CKc No. 42. It is a broad horizontal band

¹⁾ L. Sickman & A. Soper, op. cit., pl. 56: b.

²⁾ Op. cit. pl. 57: b.

³⁾ This jewelry can be studied in almost every book about old Indian sculpture and painting.

⁴⁾ Shōsōin Gomotsu Zuroku, Vol. III, pls. 51—64.

with a star-shaped flower, probably lotus, in the centre and running *suan-i* (an animal to be described below) at the ends, Fig. 41:a. The band is decorated with a diaper pattern. Six cylinders on the reverse have held the birds and flowers.

Still better can we understand what the diadem looked like from the handscroll with »A Queen and Court-ladies« (Berenson Coll.) in Wei-Ch'ih I-sêng's style.¹⁾ All the women are beautifully dressed with diadems in their hair, the Queen naturally wearing the most elaborate. In the centre there is a rosette with a stone and encircling leaf-scrolls, Fig. 41:b. The other diadems are somewhat simpler but all have a central rosette with stone settings.

Somewhat different is another diadem worn by Buddha's mother on the hand-scroll after Wu Tao-tzū in the Abe coll.²⁾

The central figure is here a phoenix on a plate surrounded by rosette ornaments, Fig. 41:c. The Queen is wearing large hairpins with pendants.

From these paintings we realize that the diadems worn by Bodhisattvas were not fictitious but had a real background. The diadems and hair ornaments described afford an explanation of some large hairpins in MIA made in granular work with turquoise cloisonné.³⁾ These large rosette-flowers were undoubtedly arranged together with a diadem into a crown-like hairdress.

If we can trace the prototypes of the Bodhisattva diadems to India, it is evidently from that country that the Chinese jewelers got the idea of the rich diadems worn by the Empress, court ladies and wealthy people. The rosettes with stone setting and floral patterns are common, but of course the Chinese made them according to their own taste. Considering the elaborate hair ornaments used already during Han and the Six Dynasties it is easy to understand that the new Indian mode was welcomed by the Chinese and further developed. At the end of T'ang and during the 10th century the diadems were already enormous in size, and soon the magnificent crown overloaded with *fêng-huang*, insects, flowers and fruit made its appearance. The crown in MMA is a splendid example of such a hairdressing.⁴⁾

The court ladies in Wei-ch'ih I-seng's painting also have necklaces of a type recalling those on the Bodhisattvas. On the breast there is a plaque with rosette of a precious stone encircled by petals, Fig. 41:f,g. From this ornament pearls are suspended down like drops. It is difficult to indicate the material of the chain but it was probably made of gold or silver.

Very often the necklace has consisted of a string of pearls with plaques. This can be studied in the Tun-huang paintings of prominent donators. A painting in FGA of a Bodhisattva shows a noble lady offering a lotus to the divinity. She is dressed in an elaborate crown with *fêng-huang*, hairpins and pendants, and round the

¹⁾ O. Sirén, op. cit. Vol. III, pl. 43.

²⁾ O. Sirén, op. cit. Vol. III, pl. 87.

³⁾ The Arts of the T'ang Dynasty. A loan exhibition organized by the Los Angeles county museum from collections in America, the Orient and Europe. January—February 17, 1957. Cat. No. 320, 322.

⁴⁾ A. Priest, Chinese Jewelry.

collar she wears strings of pearls from which hang feather-like plaques, Cf. Fig. 41:l.

Earrings or pendants also belonged to the typical T'ang jewelry. They can be studied in the same paintings as we have already referred to and are composed of a ring with set pearls as a pendant, Fig. 41:c.

A pair of ear ornaments in MIA belongs to this type of jewelry and is obviously from T'ang, Fig. 41:h. In this case there are only one pearl and a stone set in whorls of gold petals, one above the other, and in between are two small pearls; above is a triangular stone. The whole is soldered on to a bent pin. A large ring in MIA with a triangular pendant of set stones and a large pearl suspended from it belongs to the T'ang jewelry.

There evidently existed other types of bracelets as well, although nothing of that kind is known from the finds published hitherto. Bracelets are very common on Buddhistic divinities but were not frequently worn by human beings, i. e. T'ang ladies. A few examples may be mentioned. Some of the court ladies in Wei-ch'ih I-sêng's painting have an ordinary closed ring without any decoration round the wrist. The dancing girl in front of Lokapāla Vaisravana in the paintings after the same artist in the Palace Museum of Peking and FGA¹⁾ has a pair of bracelets encircled with a pearl setting, which shows that even in this case the bracelets of the Bodhisattvas were common. Fig. 41:j shows a young woman in the Ajañṭa paintings wearing similar bracelets.

It has, indeed, been difficult to find any examples of finger rings on the ladies reproduced in paintings or in sculpture.

We have, however, to presume that the nobility wore rings during T'ang and a few are in fact known. The most characteristic ring is Fig. 41:i, with its rosette-like setting of the same type as so many of the ornaments found on the Bodhisattvas. The central stone is missing, but the setting itself shows clearly that there has originally been a stone encircled by a garland of gold petals. The ring belongs to the open type, which was already common during Han.

Finally, to the jewelry we have to refer the long pendants suspended from the belt in front of the body or at the sides. Both men and women wore them, and we mentioned them earlier in connection with the Bodhisattvas. They are illustrated in the painting after Wu Tao-tzū, and a Buddhistic painting from Tun-huang dated from A. D. 897.²⁾

Many of the loose plaques with granular work and set pearls or stones of rosette shape might have been used for such pendants.³⁾

The jewelry which has been briefly described is a typical expression of the T'ang style. The Chinese jeweller made all the hair ornaments, necklaces, earrings etc. with great skill and according to his own taste but at the same time combined

¹⁾ O. Sirén, op. cit., pl. 47.

²⁾ O. Sirén, op. cit., pl. 71.

³⁾ A. Priest, op. cit.

old tradition with new ideas. We might compare the jewelry worn by Buddhistic divinities in China with those in India and establish great similarities between them. The same applies to the jewelry worn by rich people in Ch'ang-an and Lo-yang during the same period. The Chinese had long been fond of wearing jewelry and some types had had a long tradition before T'ang. The stone and pearl setting in rosette ornaments, the strings of pearls and pendants and the floral ornaments were, however, inspired by India and Central Asia through Buddhism. Once again the objects used by and for the divinities became profane and very popular.

* * *

If we wish to indicate the characteristics of the gold and silver objects from T'ang of Indian origin, it is not difficult to find their common denominator. They are in general connected with the Buddhist cult and are at first confined both in form and decoration to a definite group. The characteristic of the Indian shapes of vessels found in this connection, is, as we have seen, their globular and oval basic form. Reliquaries, ornamental vases for lotus and other flowers, alms bowls and jars all have swelling bodies. They are often without any supporting stem but rest sometimes on a broad, profiled foot-plate. The lip and neck are accentuated and clearly distinct from the body. The second main type is represented by the oval or ovoid high-necked bottles — *pao p'ing* — so often found in the hand of a Bodhisattva or of a monk. Ewers belong to the same type, and so do *kundikas* and several ceramic vessels.

Although the shapes influenced by India via Buddhism are not so common in silver work, they are of considerable importance for pottery. It is no exaggeration to say that the globular, ovoid and oval shapes became the most characteristic ones in T'ang pottery and were used during later periods too. When it comes to jewelry, the Chinese must have learned a great deal from the Indian jewellers and even in this field it had a definite value for the future.

T'ANG INNOVATION FORMS

In spite of the fact that the T'ang artists borrowed so many shapes for gold and silver work and other arts and crafts from abroad, they maintained their ability to achieve new creations. As we have seen, they never descended to slavish copying of a foreign shape that might be attractive to them, but every loan was immediately adapted to Chinese taste, though it is generally possible to trace its origin. Consequently the Chinese craftsmen during T'ang devised many new combinations, which must now be regarded as more or less their own inventions, even though the idea itself might have been foreign.

One of the most attractive ideas in the field of silver work is the use of the flower-chalice for cup. It was the Buddhistic holy lotus that first inspired the silversmiths, but soon other flowers, too, were adopted as models when they made a bowl, a dish or a cup.

We have already described the lobed bowls of Persian types and shown how they gave the Chinese the idea of embossing the sides in different ways. The lotus shape was a quite natural development of this idea.

The following description will indicate how the other floral shapes made their entrance into Chinese gold and silver work as new creations during T'ang.

CHALICE-SHAPED BOWLS: Fig. 42.

On the bowls described under Indian loans we could clearly identify the lotus, but it is not so easy to recognize the chalice on several other bowls. There are many bowls with the entire sides shaped as petals, reaching up to and making indentations at the lip. We might perhaps be tempted to put them together with the polylobed bowls, Fig. 21, but there is an obvious difference between the two groups. Fig. 42:a,b,d, show a few typical examples of the new type of flower cup with only four or five petals starting at the bottom. At the lip they are rounded as real petals usually are when the flower is in full blossom. It is mainly by indentations between the petals and the turning out of the lip that they differ from the lobes on the bowls earlier described. The lobes reach up to the lip on the latter also, but it is horizontally plane without any indentations. It seems to have been during the latter part of T'ang that the «chalice bowls» became common, but then they appear in different sizes and with low or high foot-rims.

We clearly distinguish the bell-shaped flower-envelope on bowls of type Fig. 42:a,b, which are known in several examples of somewhat varying size from 117 mm in diameter to 210 mm. The foot can be a low rim or a higher stem. As a comparison we might mention a bowl of gilded bronze in Shōsōin, Item 625, Fig. 42:f. The flower-envelope is here exquisitely accentuated, as the lip is divided into six petals with characteristic outer contours and marked indentations between the petals. The central vein of the petals is also accentuated by a ring-matted line. The prototype of this bowl must have been a real flower.

Silver bowls of type Fig. 42: a, b are to be found in: CKc, FCc, BM.

A larger five-petalled variety of chalice bowls is Fig. 42:c,d, known in no less than 14 examples, of which 8 have a cover, which might itself also be used as a bowl. These bowls are said to come from *Pa-lin*, a place between Mongolia and Manchuria. Earlier they were referred to Sung, but they might rather belong to the latter half of T'ang. (The diameter of the bowl is up to about 245 mm and the height, excluding the cover, 60 mm, including the cover, 110 mm). The idea of the bowl-shaped cover is not anything new for T'ang but can be traced back to the archaic bronzes, in which *fu*, *kuei*, *tou* and *tuei* can have a cover

with foot-rim or legs. The large silver bowls are naturally somewhat more open, but the flower-cup is still discernible. Two bronze bowls of the same shape but with a spout have to be mentioned here because they have gilt pattern on the lobes similar to the Pa-lin bowls, Fig. 42:h.

Parallels to this type occur in pottery, in *Yüeh yao* and *Ju yao*, but they did not become popular until during Sung and later.

Silver bowls of type Fig. 42: c, d are to be found in: CKc, MMc, HMc, NWc, AHc, HLc, BCAG, PUM, SAM, LLc.

Magnificent similar bowls occur in Shōsōin, Item 613. Each of a pair of tureen-shaped oval bowls with cover is built up as a flower-cup, and is similar in type to Fig. 42:f, although the petals are drawn out into elegant points and the foot is fashioned like an inverted flower, Fig. 42:i. The whorls of petals give then the impression of a double lotus socle. The cover is in open-work with a rich scroll pattern, and the knob is a lotus flower again. Like the small bowl, they are also made of gilded copper and they are up to 420 mm in length. These tureens might also have been used as censers on the altar since the cover is in open-work. In late Buddhistic paintings from Tun-huang similar vessels are placed on the altar in front of the Buddha.

BOWLS OF OTHER SHAPES: Fig. 43.

Related to the flower-cup-like vessels described above is a silver bowl with six-lobed sides and wavy rim, Fig. 43:a. Instead of the indentations of the lip there is a horizontal brim as a plaited band. Up till now only one example is known, namely that in CKc, No. 100, with the foot-rim missing.

Similar smaller bowls are, however, known from the T'ang porcelain, which might have a hemispherical shape with plaited horizontal brim or lobed side but plain horizontal brim. They have in both cases a typical foot-rim.¹⁾

Apart from the floral types there are also other circular bowls of a shallow form, Fig. 43:b,e. They differ from the types described under Fig. 19 in the open shape, the gentle S-curve of the sides and the everted foot-rim, and might be regarded as a developed version of the earlier ones. This type of bowl occurs in different sizes from 170 mm to 207 mm and seems to have been common during Late T'ang, judging from the decoration.

Parallels to these bowls are also found in pottery as it is undoubtedly a shape suitable for turning. Thus it is known in stoneware with different coloured glaze.

Examples of the type Fig. 43: c, d in silver are to be found in: FMc, HAM.

FLORAL-SHAPED PLATTERS: Fig. 44.

We have already dealt with the large platters on three or four legs in our description of the Sasanian and Indian loans. Very soon the Chinese gave these platters

¹⁾ G. Lindberg, op. cit., Nos. 8, 16, 17, 18.

a brim with a considerably richer outline, Fig. 44:a. A very good example is found in Shōsōin of gilt bronze, Item 624, which is oval with the rim in four ogee-shaped petals. The feet are made of leaf-volutes as on the large platters Fig. 40:b. Among the silver vessels from *Pei Huang Shan* there are also some larger dishes or platters of similar shape but without feet. Fig. 44:c is oval with four petals and one lobe between each petal and with a broad rim. Still simpler is Fig. 44:d, which has only four petals. They both lack feet. Another large dish from the same find is oval too, but the petals are arranged in quite another way, Fig. 44:g.

A large circular, six-lobed dish in Hak. of gilt bronze might be placed in the same group, Fig. 44:b.

Dishes of similar types must have been common especially during late T'ang.

Several shapes of platters might also be studied in the T'ang paintings. One of the court-ladies on Wen-ch'ih I-sêng's handscroll has a four-lobed dish or platter with a border of petals at the brim in her hand.¹⁾

The best illustration of the richly varying shapes is given by platters and dishes in pottery and lacquered wood, Fig. 42:e,f. A glazed pottery dish on four legs might then be given the same shape as Fig. 42:e or the shape of four lily palmettes extending from a square. In Shōsōin there are twentyfive flower-shaped tables of this type made in wood and decorated in lacquer and colour, Item 757 (our Fig. 42:f).

A dish in the shape of an *Artemisia* leaf, Fig. 42:h, with the point folded and the veins clearly indicated in relief, is in a category by itself. Composite scrolls in repoussé work jut out from the veins (Pl. 11:e).

Although this dish represents a unique object in silver work, there are parallels in other materials, such as for instance a leaf of agate in Shōsōin, Item 402.

STEM CUPS: Fig. 45.

We have already dealt with different types of stem cups, mostly of Sasanian shapes. It might seem logical to refer a type with lotus-shaped bowl to the Indian loans. As, however, the idea of combining the Sasanian stem cup with a lotus cup must entirely be ascribed to the Chinese, it is more correct to describe them among the T'ang Innovation Forms. The common type, Fig. 45:a,b,c, has one whorl of lotus petals encircling the sides and another on the bottom. The whorls are separated by a pearl border, Fig. 45:a, or by the angle marking the transition between side and bottom. The number of petals varies and the transition to the stem is also different. The latter might be narrow with a nodule, Fig. 45:a,b, the division of petals continuing on the stem and foot-plate. In other cases the foot is broader and plane with a bottom ring on the bowl as a fixing point, Fig. 45:c. Another type has a plane stem without nodule and is of a heavier shape, Fig. 45:d. In some cases the lotus petals are arranged only in one whorl starting from the

¹⁾ O. Sirén, *Chinese Painting*. Vol. III, pl. 43.

bottom, Fig. 45:e,g. Quite a special shape is that of Fig. 45:h with only four lancet petals and a more slender silhouette than the others. The variety Fig. 45:f, with three whorls of petals enclosing the sides, is reminiscent of the lotus bowls Fig. 39:c but is only known in one example.

The types accounted for show clearly how the imagination of the Chinese silver-smith worked when he used the flower cup of a lotus as a vessel. He could vary it almost *ad infinitum*, especially as the decoration is never repeated exactly.

OTHER CUPS: Fig. 46.

The possibilities of varying the flower-cup shape of silver vessels are almost unlimited. New varieties will certainly be discovered in the T'ang tombs. Many of the small cups preserved only in glazed pottery have shapes and patterns which are suggestive of precious metals, but as long as they are not known in gold and silver we cannot account for all of them. A few more types made in silver are, however, still to be mentioned. An exquisite small cup, Fig. 46:a, is pointed oval, four-lobed and amazingly powerful in form. It demonstrates how well the Chinese silversmiths understood how to remodel the loans from Persia and India into a new, clearly Chinese creation. Quite a new type of bowl or cup is Fig. 46:b (Pl. 22:c), whose sides are made in basket pattern. At the lip the double band holds the plaited strings together. This bowl comes from the find at *Pei Huang Shan* and is thus from Late T'ang. The shape is evidently in imitation of a corn-measure, and the same idea is also reproduced in T'ang porcelain, and in jade, both round and square, of which the latter is represented in CKc.¹) The basket pattern was moreover used in several different materials during Sung and later. The shape has then no real connection with gold and silver work but is borrowed from other materials.

BOXES: Fig. 47.

As old Chinese shapes we have already described different boxes of characteristic forms, Fig. 9. There are, however, several other types in silver, which must be regarded as novelties invented by the T'ang artists. Boxes likewise borrowed their shapes from the lotus and other flowers, as there are several larger boxes with an outline resembling an open flower, Fig. 47:a,b. The bottom as well as the cover is of the same shape and the decoration is repeated in an excellent way. The sides are straight like those of most of the T'ang boxes. The diameter is 90 mm.

Examples of these boxes are to be found in: EEc., Formerly ERc.

Among the mirror-boxes in Shōsōin this lotus shape has also been given to the box with *p'ing t'o* decoration, Item 608.

The ogee-shaped petal motif is used on boxes, Fig. 47:c,e, as well as on bowls,

¹) T'ang Exhibition, London 1955. Cat. No. 227, 315.

cups and dishes. Every petal has its own individual decoration in the shape either of connecting scrolls or of branches. The sides are straight and the diameter may be about 100—115 mm.

Examples are to be found in: MFA, RMA, NMc.

The silversmiths did not always use only the floral shape for the outline but chased the petals distinctly as a whorl running just inside the outer edge, Fig. 47:i. Another possibility was to divide the surfaces into six petals with lobed outline, Fig. 47:f,g. The embossing could also reproduce two opposed petal whorls, Fig. 47:d.

The later boxes are found only in small sizes with diameters between 20 and 48 mm, but all have the bottom and cover alike and the sides straight.

Examples are to be found: Fig. 47: e in MMc, Fig. 47: f in MMc, Fig. 47: g in MMc.

Not very complicated but still representing a new invention for T'ang is a small four-lobed gold box and cover, CKc No. 40, Fig. 47:h. It is a combination of the rectangular boxes of type Fig. 9:d and the lobed types, Fig. 47:f. It is also known in a late silver version and in pottery of a late pattern.¹⁾

Besides the round and oval lobed boxes there also occur some fanciful types. For instance, lotus leaves could form the outline of a box from late T'ang, Fig. 47:n, on the bottom and cover of which the same leaves are repeated in the decoration together with a pair of mandarin ducks (Pl. 23:b). The leaf is seen partly from above and partly from the side, so that there is a kidney-shaped silhouette. As usual, the sides are straight and decorated individually. The length of this box is 81 mm.

One example only is so far known, namely CKc No. 124.

Unique, so far as the author is aware, is an attractive leaf-shaped box which was excavated at Hsi-an in 1955 together with two other silver pieces, already noted. It is oblong with ogee-shaped petals and has the typical pattern of parrots in gilt relief, Fig. 47:j.

For the first time the Chinese started to use fruit shapes, such as the melon with its typical lobes, Fig. 47:q. Furthermore, on the cover there is a frog. The lobes are adorned with vine scrolls.

Examples are to be found in: FGA, WHc.

Another popular type during T'ang is the clam shell used for boxes of different sizes. Originally the artists may have used real shells adorned with inlay of gold sheet with turquoise cloisonné and granulation on a lacquer background. The clam shell might also be adorned with a silver pattern in open-work of *p'ing t'o*, Fig. 68:d. Sometimes the silversmiths cast a clam shell in silver as in Fig. 47:m, which also has in the interior the embryo of a pearl. The examples, in natural size, are about 85 mm in width.

¹⁾ T'ang Exhibition, London, OCS, 1954. No. 127.

The next step is represented by Fig. 47:l with the shape somewhat modified and the silver sheet hammered out to a uniform thickness (Pl. 23:c). Possibly it never covered a real mussel, but might have had a thin silver sheet or lacquer covering the interior. The two shells are held together by a hinge as in the case of a real mussel. The decoration indicates that this mussel dates from the end of T'ang. The shape is not found later on, and no parallels have yet been found in any material other than gilded bronze.

Examples of clam shells with gold or silver decoration, of silver or gilt bronze are to be found in: MFA (clam shell with gold decoration), ROMA (clam shell with silver *p'ing t'o*), FGA, CKc, DGc, MMc, Hak, MMA.

Among the boxes we must also include a variety of the earlier described globular one, Fig. 34. Instead of the plain sides, four circular bosses have been chased and there are three small legs. Around the lip is a neck-ring as a support for the leaf-shaped cover, Fig. 47:o. Only one example in silver is known to the author, namely in Hōryūji.¹⁾ The shape occurs more often in ceramics, both in pottery and porcelain, Fig. 47:p.

LADLES: Fig. 48.

To the most beautiful silver specimens from T'ang we might refer the big ladles, the bowls of which are often hammered in lobes running along its length. The lobes point to a Persian origin, but as there are no such ladles known in Persian silver work, it might not be wrong to include them among the new creations of the T'ang silversmiths, Fig. 48:a,b.

One type has seven rounded lobes with the central lobe somewhat extruded, Fig. 48:b, and the handle S-shaped, first flat and then convex, ending in a bird's head. The length ranges between 317 mm and 250 mm.

Examples are to be found in: FGA, SAM, MMA.

Another variety is five-lobed with smaller side lobes and the central one drawn out into a tip, Fig. 48:a. The handle is band-like, ending in a bird's head. The length is about 260 mm.

Examples are to be found in: CKc, AIC.

INCENSE BURNERS WITH LONG HANDLE: Fig. 49.

Since stem cups with lotus-shaped bowl are included under the heading of T'ang Innovation Shapes, we also refer to the same group a special type of incense burners. In Shōsōin there are several samples of various materials and execution, Fig. 49:a, b,c.

This type consists of a stem cup resembling the Sasanian type, although the stem is

¹⁾ Nan bu shihi dai ji dai kyō. Hōryūji dai kyō. Vol. 56. Tōkyō 1928.

short and narrow with a broad, plane foot-plate, which is lobed along the margin. This stem cup has a long, horizontal handle on a level with the mouth, which ends in an angular bent section of the same height as the cup serving as a support. Often too, it has a small plate carrying a sitting lion, Fig. 49:b. Some examples have a support consisting merely of a slit tongue, Fig. 49:a.

These incense burners occur already during the Six Dynasties in Buddhist representations, and they were evidently made before T'ang for use in the Buddhist cult. It is true that in one case we find the long-handled incense burner in the Ajañtā paintings, but that is a considerably simpler one with a cylindrical bowl and plain handle.¹⁾ On the other hand it is difficult to find any examples similar to the typical Chinese objects. Closer to this one is a censer held by a Bodhisattva from Gandhāra, Fig. 49:e.

Of still another type is a copper censer which was found in Lou-lan by Sven Hedin.²⁾ It comes from the military station and consists of a lotus-shaped bowl with a similar lid, which is fixed to the long horizontal handle by a loop. This type in all probability has its prototype in India. It might be referred to the 3rd century A. D.

The long-handled incense burner was a typical vessel in the Buddhistic cult but was evidently given various shapes. The particular type of T'ang censer might possibly have been developed somewhere in Central Asia, but so far we do not know where. For the present it is reasonable to group it with the T'ang Innovation Shapes. In China also a cylindrical vessel with long handle was used already during Han for ironing, and consequently it was not a new idea to T'ang. To combine a stem cup close in type to the Sasanian ones with a long handle might also be an invention of the Chinese themselves. There are different opinions among the scholars regarding this special shape. Yetts has given some interesting explanations concerning it in the Eumorfopoulos Coll. Catalogue.³⁾

There is still only one example of silver known, in BM, Fig. 49:d, whereas two examples in Shōsōin are decorated in *p'ing-t'o*. They are usually made of bronze, as may be seen in Shōsōin and Hak. but also of pewter as in MMA.

MIRRORS: Fig. 50.

After having described the circular and square types of mirrors among the Traditional Chinese Shapes, we have also reason to deal with several new types, which must be regarded as Chinese novelties. Very common during this period are the mirrors floral in shape, e. g. with the outline of an open lotus or similar flower, Fig. 50:a,c. The petals can vary between six for the small and eight for the ordinary

¹⁾ Yazdani et al., op. cit., Part III, pl. VII.

²⁾ F. Bergman, Lou-lan wood-carvings and small finds discovered by Sven Hedin (BMFEA, No. 7. 1935, pl. VIII: 6).

³⁾ W. P. Yetts, The George Eumorfopoulos Collection Catalogue of the Chinese & Korean bronzes etc. No. B. 304.

sizes. Sometimes the petals are ogee-shaped, which is, however, not so common, Fig. 50:e,g. The other shape of mirror which is also very well represented in the T'ang material has the outer border divided into 6 or 8 lobes. Fig. 50:b,d. A star-like shape is furthermore used for small mirrors, Fig. 50:f. All of them must be noted here because they appear with gold or silver backing. Otherwise they merely emphasize the profusion of differing shapes in metal work during T'ang.

JEWELRY: Fig. 51.

In the previous description we could refer some T'ang jewelry to each of the three groups, i. e. some were developed from Traditional Chinese Shapes, some were borrowed from Persian goldsmithing and the main part came from Indian jewelry. In spite of that there are some left which must be regarded as new Chinese shapes. The complex hair dressing with tiaras and flowers in silver sheet making a crown-like arrangement are certainly a typical Chinese creation based on old patterns and Indian features, but we have preferred to describe them in these sections. A new type of diadem from the end of T'ang is, however, Fig. 51:a, with *fêng-huang* facing one another on a background of ornamental knots and scrolls. The whole ornament is made in one piece and of thin silver sheet.

Of the jewelry, which is richly represented in the preserved material from Late T'ang, the hairpins form quite a special type. There is often — as earlier — a pair, each pin consisting of two needles and a big head piece. The latter is usually very richly adorned in open-work, lotus scrolls and birds, Fig. 51:d with or other floral scrolls with lions, fishes, etc., Fig. 51:e,f. In other cases there are only floral scrolls twining round each other, which form the pattern, Fig. 51:b.

We may well ask how the Chinese got the idea of making the hairpins in this almost baroque way, as they were earlier content to have the common U-shaped hairpins, which have been mentioned in connection with the Traditional Chinese Shapes. It is true that they were sometimes given an intricate ornamental decoration, often a floral ornament, but it was then kept within the area indicated by the construction of the pins, Fig. 13:f. An explanation of the new type of hairpins might, however, be derived from the crowns previously described. They were connected by loose flowers or rosettes and the central diadem. When the diadem became more elaborated, Fig. 51:a, the pins were also changed into a corresponding shape. The new type of hairpins combined with the diadem can be studied in several late paintings from Tun-huang. Very often the noble ladies kneeling at the feet of Buddha have a very rich hairdressing with central diadem and large hairpins set round in fan-shape, Fig. 41:c, e. Sometimes they are adorned with pendants hanging down from the horizontally arranged pair of pins.

The floral sprays have undoubtedly been attached to the crown itself, as is the case with the well-preserved gold crown in MMA from Sung or later.¹⁾ The Chinese

¹⁾ A. Priest, Chinese jewelry, New York 1944.

might to a certain extent have been influenced by the Indian mode of wearing living flowers in the hair, but they have instead preferred to make them of a more lasting material. Flowers and floral scrolls also constitute the most important details on the big hairpins. They seem to be aerial in spite of their size because of their execution in gilt openwork.

An idea of what they looked like on a T'ang lady we get from the paintings in Tun-huang. On a painting, dated A. D. 897, i. e. at the end of the T'ang, we see a noble lady wearing a very rich hairdressing, and similar crown-like ornaments are often worn by the adorants on the Buddhist paintings.¹⁾

* * *

The typical feature of all the new Chinese forms which we have previously described is mainly their naturalistic character. The Chinese make bowls, dishes, platters, cups and boxes in the shape of flowers, leaves and fruit or borrow the box construction of the shell in order to make copies in silver. Furthermore, they combine elements from Persia and India into a new creation as in the case of the lotus-shaped stem cups and bowls. The long-handled incense burners become a combination of old Chinese tradition and Indian as well as Persian elements, which results in an exquisite new shape. There are almost unlimited possibilities in the number of new varieties, and future excavations will undoubtedly increase the material hitherto known.

As to the new Chinese shapes, we might state that they belong mainly to Late T'ang and thus constitute a transition period to the shapes during Sung and later periods. Several of the gold and silver objects are also found, as we have seen, in *Yueh yao* or porcelain, in agate, jade, rhinoceros horn or wood, which indicates that gold and silver did not constitute the primary material in this case. The new Chinese shapes are also used after T'ang, more or less serving as a basis for the future development. ˆ

PATTERNS

Our description of the shapes has clearly shown how numerous are the different types in the preserved material. It might not be too much to state that during T'ang the Chinese gave full play to their imagination and ability to combine old and new ideas in decorative art. The types vary, and still more so the patterns. The goldsmiths could easily by tracing give to each piece its own individual decoration. In the gold and silver work from T'ang there are groups of specimens

¹⁾ Good examples are to be seen in P. Pelliot, *Les Grottes de Touen-houang*, 1—6, Paris 1914—24.

with related decoration but never any exact duplicates. The goldsmith obviously first drew the pattern directly on a specimen and then traced it. For every new specimen he could vary the details of the basic ornamentation indefinitely.

If we wish to make a survey of the common patterns we shall likewise have to classify them under different groups. This could be done in many ways, but the author has preferred to describe the details of the patterns according to their origin in the same four groups as the shapes. Some motifs follow the Chinese tradition from Han or earlier, others are loans from Persia or India. Finally, there is a large group representing the foreign elements assimilated into a new Chinese combination.

It might seem unpractical to classify the *décor* on a vessel according to the origin of the details, making no attempt to describe the pattern in its entirety. The combinations of motifs show, however, that the Chinese artists handled both their own and foreign ornaments with great freedom. On the same silver vessel we can find old pattern details as well as Persian and new Chinese ones. This makes it difficult to describe at one and the same time the complete decoration of a specimen. Further, we shall have to classify the patterns without regard to the shapes. Then by way of conclusion an attempt will be made to sum up the characteristics of the whole T'ang style and its successive development.

Sometimes it may naturally be difficult to establish with certainty the origin of a motif. To determine the origin as well as the development of many patterns we have to make comparisons with material from other sections of decorative art as well as from sculpture and painting. Actually it means examining most of the T'ang ornamentation, especially as most of the characteristic patterns have been executed in gold and silver work in masterly fashion. The author has confined himself to showing the Persian or Indian origin of the patterns, although it is clear that several of them could be traced further back to Hellenistic art. It would take us beyond the purpose of this study to treat of the development of Persian and Indian patterns before they reached China or to study their transformation on the way through Central Asia.

To make this description as easy to survey as possible, all the details of the ornaments have been reproduced in outline drawings and in series together with comparative material. The drawings have mostly been done by the author, and on the whole they are based on the photographic material in order to come as close as possible to the original. The precision is of course not perfect, though clear enough to comprehend the characteristics of the motifs. Patterns from gold and silver work are as a rule in actual size, but the comparative material may vary.

TRADITIONAL CHINESE PATTERNS: Figs. 52—64.

As there are comparatively few Traditional Chinese Shapes among gold and silver ware, there are not too many examples of traditional Chinese patterns.

Already the Han period had in itself meant a considerable change of style in relation to the Yin and Chou, but geometrical and zoomorphic motifs were still the dominant ones. The new floral ornaments are very few and consist of a four-petalled *Stellaria* on textiles, bronzes, lacquer work and pottery, which is found to have already existed during the Huai style period. On the painted lacquer basket from Lo-lang is a floral scroll with fan-shaped palmette flowers.¹⁾ From the Lo-lang tombs two bronze bowls have been excavated which are adorned with lotus scrolls of an early type. Umehara has grouped them among the Han finds, but evidently they must be from the very end of this period or somewhat later.²⁾ A hundred years after the Han period the zoomorphic and geometrical ornaments are still the dominant ones. To some extent they even existed in the T'ang dynasty.

SAW-TEETH: Fig. 52:a—l.

A common border on bowls, stem cups and cups with handle is saw-teeth in a few varieties, Fig. 52:a—g, usually consisting of a simple zigzag band with more or less pointed teeth. The background is ring-matted and sometimes a small circle is put in every tooth, Fig. 52:c—e. In a few cases the saw-teeth are combined with groups of three semicircles, Fig. 52:g. The common place for the ornament is around the lip, bottom or foot-rim of the vessel (Pl. 10:b,d).

The border with saw-teeth seems to be used mainly on utensils from early T'ang, but there are also examples from late T'ang with such an ornament. However, it never appears during Sung or later. An early version, Fig. 52:c, on a box and cover (Pl. 1:b) might be dated somewhat before T'ang. A double border from a mirror of Sui type is contemporaneous, Fig. 52:d. In both cases the saw-teeth have a circle, as on so many mirrors from pre-T'ang time.

It is not difficult to trace the saw-teeth ornament. Both the simple and the more complicated variety are used during the Six Dynasties and the Han period. Many Han mirrors are adorned with saw-teeth ornament and so are other bronze specimens, Fig. 52:h—l. The well-known dish in the MHe with gilded borders has this ornament represented in a particularly detailed way, where the teeth must be conventionalized cicadas, Fig. 52:j, but other bronzes also illustrate the early use of the simple border, Fig. 52:i. In granular work from Han it is also used as described in the introduction.

PEARL BAND: Fig. 52:m—t.

Another geometrical motif for borders is circles or pearls, sometimes used together with saw-teeth, Fig. 52:c, and far more rare than saw-teeth, Fig. 52:m,n. It may consist of plain rings or a dot in the centre of each »pearl». It is seldom

¹⁾ A. Koizumi, *The Tomb of Painted Basket of Lo-lang*. 1934.

²⁾ S. Umehara, *Chōsen Kobunkwa Sōkan II*, pls. 10—11.

found on silver but more often in filigree work, mainly on the richly adorned hairpins, Fig. 52:o. On some mirrors it has also been used, Fig. 52 p,q.

To the pearl border we have also to refer the relief borders, which consist of small balls in repoussé. They are found on mirrors as well as on a few dishes with late dating, Pl. 22:b. Several of the objects from *Pei Huan Shan* are adorned with such a pattern. A quite unique example of »beading» is a stem cup in Hak. with a lotus-shaped bowl, where the transition between the sides and the bottom is accentuated by a pearl border, Pl. 4:b. The prototype might in this case have been taken from the Sasanian silver work.

To the pearl border we have also to refer the pattern used on some early lion and grape mirrors with silver back. The pearls in repoussé are arranged in two lines above each other like Fig. 52:q. Enframing the remarkable *p'ing t'o* decorated plate in FLBc, Pl. 18:b, is a similar border but with the rings piled up three in a group, Fig. 52:r.

The pearl band could have been common in the Persian inspired ornamentation, as the circle of pearls was such a typical Persian ornament on textiles. It need not necessarily have been this motif that inspired the use of the pattern during Early T'ang, but instead the pearl band from Han and earlier, illustrated here from a *P'an*-shaped vessel with bear's feet, Fig. 52:s.¹⁾ It is also found on early bronzes as on a typical *Yu* in »B»-style, APc, Fig. 52:t.²⁾

CHEQUER FIELDS: Fig. 53:a—f.

In different connections chequer pattern might be used, Fig. 53:a—d. The simple chequered borders were mainly used in filigree work on hairpins, with small triangles in the chequers, Fig. 53:a.

In a richer execution the pattern is represented on the diadem of gold, CKc. No. 42; the chequers adorned with a four-petalled flower, Fig. 53:d. The same pattern occurs in Shōsōin as a frame for the figure-scene on the *ch'in* (Pl. 17:d), Fig. 53:b. This pattern is also found as an outer border on the *p'ing t'o* decorated dragon mirror in BCAG.³⁾ On some of the late oval lobed dishes on feet the chequer pattern is used as decoration in somewhat larger fields, Fig. 53:c. Either flowers or circles are used as fillings for the chequers. These patterns, however, are not particularly common motifs on gold and silver.

The chequers patterns, too, can easily be traced to Han, when they were considerably more common, as for instance on tomb tiles and in paintings on lacquer both with fillings and without, Fig. 53:e,f.

¹⁾ Shina Kodō Seikwa, Part I, Vol. III, No. 248.

²⁾ B. Karlgren, A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection, Minneapolis 1952, pl. 26.

³⁾ T'ang Exhibition, London 1955. Cat. No. 392.

SPIRAL ORNAMENTS: Fig. 53:g—i.

For technical reasons most of the geometrical patterns occur in jewelry and particularly in filigree work. Here all the ornaments are built up of thin threads, usually spirally twisted, Fig. 53:g. On the hairpins there are both simple and double spiral volutes and four-petalled flowers formed by circles and semi-circles, Fig. 53:h,i. Both the motifs and the technique are represented on early granular work and in the typical Han ornamentation on bronzes as well as in lacquer and pottery.

WHIRL PATTERNS: Fig. 53:j—k.

Only very seldom does the whirl pattern occur during T'ang as on the remarkable box and cover of gold (CKc, No. 39) Fig. 53:j. In another version it decorates the croup of a bull, CKc,SAM, Fig. 18:e. More elaborate is the pattern on some ornamental plaques in granular work, Fig. 53:k, which must be quite early. In this case the spokes of the whirl have the shape of cloud volutes. The pattern occurs often during Han and earlier on bronzes and in other arts and crafts.

FRETWORK: Fig. 53:l—o.

Fretwork plays a part in the geometrical pattern on gold and silver work, in any case during Late T'ang. It is found mainly on the oval lobed dishes on feet, of the type Pl. 24:a. Here it is decorating the lip of the vessel and made with variations, Fig. 53:l,m.

Fret borders do not seem to be common during Early and Middle T'ang, especially on gold and silver work. Yet there are some sure cases of Early T'ang as they occur on a stele with engraved patterns of curl borders from Hsi-an excavated in 1950 and dating from A. D. 658, Fig. 55:i. It is the same type of fret-work as on the oval dish on a stand in CIA (Pl. 24:a).

The fret border is an old pattern, which occurs during Han and even earlier, Fig. 53:n,o.

CLOUD VOLUTES: Fig. 54.

A typical motif is the cloud volute. It appears mainly as a border on mirrors, in hunting and landscape scenes. Fig. 54:a—g shows some varieties taken from the big silver jars in Shōsōin and silver specimens in CKc. Fig. 54:a depicts a big cloud with two flaps, Fig. 54:b has a somewhat simpler execution, while c and g have leaf-like details. Fig. 54:e is similar to a palmette and so also are d, f. The last two examples are from a mirror in Shōsōin with inlay of mother-of-pearl, and they illustrate a very realistic cloud formation, Fig. 54:h,l.

The characteristics of the cloud ornaments are the long tails, sometimes consisting of only a stalk of a palmette, Fig. 54:f. But here the Chinese cloud has become an ornament similar to the Persian palmette type.

The origin of the cloud volutes is undoubtedly the cloud ornaments from Han, which were painted or incised in lacquer, Fig. 54:i—k. These volutes are asymmetrical and vivid in design, but the relationship is obvious. The same ornament occurs also during the Six Dynasties and Sui in both sculpture and painting.

CURL BORDER: Fig. 55.

The spiral scrolls or curl borders are related to the cloud volutes and occur on a few silver specimens. Instead of the leaves, fruit and flowers, so richly adorning all the floral scrolls, there are peculiarly shaped volutes with spirals in a nearly cartilaginous style. A typical example is the scroll around the lip of a stem cup, CKc No. 102, which is also decorated with vine scrolls, Fig. 55:a. The main scroll describes waves as do most of the other T'ang scrolls and in each wave-trough the spiral volutes twist around like the tentacles of an octopus. A similar scroll is found on a small stem cup in FLBc, while the scroll on the double knife in CKc (Pl. 1:a), represents another variety, Fig. 55:d,g. Round the upper part of the scabbard and the hilt there are gold bands, adorned with symmetrical spiral scrolls, forming a heart-shaped field with inserted volutes, which form a flower-like ornament, Fig. 55:g. On the small chape the spiral volutes and the palmettes are joined together on two opposed scrolls, Fig. 55:d. In both cases the spiral volutes are similar to lobed leaves. The same symmetrical composition occurs also on the circular box in MIA (Pl. 1:b), where the spiral volutes form lily ornaments along a central band connecting oval medallions with animal representations, Fig. 55:c.

Spiral scrolls occur also as border decoration on mirrors, as Fig. 55:e, which is taken from a bronze mirror with lion and grape pattern (Umeh. No. 26).¹⁾ On Sui mirrors there are spiral volutes of a rather peculiar type somewhat resembling the old cloud volutes (Umehara. No. 93).

Besides on gold, silver and bronze objects this scroll pattern appears also as border decoration on a few steles. The best example is a stele inscribed with the Imperial Preface to Hsüan Chuang's translation of the Holy Scripture at Ta-yen T'a, Tzū-en Ssü, Hsi-an, dated A. D. 663, with two wavy scrolls richly executed with spiral volutes in a symmetrical drawing, Fig. 55:j. A similar double scroll occurs also on a stele excavated 1950 in Hsi-an, Fig. 55:i, dated A. D. 658. Other examples are the framing borders on one of the entrances to the Ta-yen T'a, Fig. 55:f, h, built in A. D. 652, which show several Indian features.

It is easy to recognize this typical scroll in the old Chinese ornamentation. A good example is the sarcophagus in MFA from A. D. 522, Fig. 55:k. From late Han we have the same motif on some reliefs from Hsiao-t'ang Shan.²⁾

On Han bronzes this motif occurs, for instance, on mirrors in a somewhat simplified manner and is then called »drifting cloud pattern», *lin yün wen*. A bronze

¹⁾ S. Umehara, *Tō kyō tai kan*, Tokyo 1945.

²⁾ O. Fischer, *Die Chinesische Malerei der Han-Zeit*. Berlin 1931.

bowl in MFEA has the same cloud scroll executed in a similar way, but it belongs to the group of typical scrolls adorning gilded bronzes, Fig. 55:l, mirrors and textiles, and designated by Karlgren as »Han curl border».¹⁾

Thus the T'ang pattern under Fig. 55:a-d is only a somewhat modified Han curl border, which seems to have been used only at the beginning of T'ang. It might also have been influenced by the Indian curling scrolls which are so common on the Gupta sculptures; especially the borders in Fig. 55:f-h are typical Indian in their style.

Apart from these few geometrical and similar ornaments it is difficult to find any other related patterns from Han. We can moreover easily show that the few which have been mentioned have played an insignificant rôle in comparison with the typical T'ang patterns. The zoomorphic motifs represent something else.

ZOOMORPHIC PATTERNS: Fig. 56—64.

We might have expected to find the classical zoomorphic motifs on gold and silver too, but these characteristic patterns are very seldom represented in their traditional form. A short survey of the early zoomorphic motifs shows that there was no real interest during T'ang in continuing either the archaic tradition or the Han style.

The animals appearing in the T'ang patterns belong to two groups. First, there are animals used as symbols of the four cardinal points, the 12 animals of the zodiac, and other animals used in auspicious connections. Secondly, there are animals depicted as prey in hunting scenes.

DRAGON: Fig. 56.

The most popular creature on the early bronzes was the dragon, the most positive and fertilizing power in the Universe and the Emperor's holy symbol. It is, however, almost impossible to find it represented on gold and silver work from T'ang. On a few vessels only are dragons depicted, as for instance in the bottom of one of the beautiful lotus bowls (Pl. 3) in Hak., with the head of a water-dragon coming out of the water, where fishes and mandarin ducks are swimming around, Fig. 56:a.

A similar fish dragon swimming in the water is depicted on the bottom of a large silver bowl in Hak. from late T'ang, Fig. 56:b. It is this type of fish dragon which is very common on *Yüeh yao* from late T'ang or the Five Dynasties.²⁾

Dragons of another type are rushing forward on the shore over the landscape which adorns the big silver-clad mirror in Shōsōin, Item 694 (our Pl. 15:b). *Ch'in*-playing men and dancing *jéng-huang* are placed on the shore, Fig. 56:c. In *p'ing t'o* we find most of the T'ang patterns represented, as well as the dragons on the famous *ch'in* in Shōsōin (Item 99), Fig. 56:d. Another good example of dragons in *p'ing t'o* is on a mirror in BCAG.³⁾

¹⁾ B. Karlgren, *Huai and Han*, p. 97—98.

²⁾ Ch'én Wan-li, *Yüeh-ch'i T'u-lu*, 1937.

³⁾ London T'ang Exhibition, Cat. No. 392.

Although the dragon motif is very rare on silver objects from early T'ang, it occurs on many bronze mirrors from the later half of the period and then covers the whole central field.¹⁾ There is often depicted a pair of dragons with twisted necks and with their bodies placed on each side of the cord-knob, Fig. 56:e. The dragon has a serpent-shaped body with back comb, long legs with three-cleft feet, a long tail, often folded, and a long neck with a head of which we usually see only the upper jaw and the long tongue, the nostrils and the big horns.

This type of dragon already occurred on the Sui mirrors, where it is depicted together with the different symbols of the four cardinal points, Fig. 56:f. In comparison with the dragon representations from Han they are considerably more »naturalistic« in execution and give the impression of being living animals.

On the whole we might observe that not until the later part of T'ang did the dragon ornaments become popular on metal work and in pottery. The most typical use of the motif at the beginning of T'ang is as handles on the amphora-shaped vases of stone ware. A decorative function of a similar kind is the dragon's head, which serves as a spout of the ewer of »white bronze« in Hōryūji, Fig. 23:b. It is evidently not until the archaizing tendencies appear in the late T'ang style that the dragons come back to any marked extent.

It is not the place here to account for all the different types of dragons in China from Han and earlier. It may suffice to note just a few types from the Six Dynasties and Han. The slender dragon rushing forward through the air is elegantly depicted on a square stone in the Hsi-an Museum, which dates from A. D. 519, Fig. 56:f. A similar type occurs also during Han, Fig. 56:g.

PHOENIX: Fig. 57.

While the dragon motif is comparatively rare, the phoenix motif, the special symbol of the Empress, is very common. It might be represented on the hair-dressing, on silver vessels, where it is depicted standing on a lotus among flourishing floral scrolls, and on mirrors and boxes, where it is running among floral sprays, a pattern reproduced in *p'ing t'o*. *Fêng-huang* dancing to a melody played on a stringed instrument in landscape scenes may also be illustrated on silver. In all these situations the phoenix occurs in only a few varieties and is easily recognized by its magnificent tail, its powerful head and proud bearing. As a rule the male (*fêng*) and the female (*huang*) are depicted together, the only difference between them being the crest of the male. Very often the female holds a cluster of grapes, a flower or a leaf in its beak. The most common types are Fig. 56:d, f, l, showing the bird on the run with the tail curved over the head, flapping wings and the head held straight forward with the neck S-bent. The feathers of the wings and the tail are conventionalized and partly in the shape of leaf volutes. The feathers of the body are indicated by minutely drawn parallel lines. This bird occurs on gold

¹⁾ Umehara Nos. 78—81.

and silver objects and as inlay on lacquer work, as for instance on the mirrors Umehara Nos. 111, 112, 113 and on the remarkable ceremonial crowns in Shōsōin, Fig. 57:l.

Fig. 57:g, i, j, k are similar to the previous ones but the birds are walking or standing. The tail might be more or less ornamentally executed, as in Fig. 57:g, with a rather thin plume or in the shape of palmettes as Fig. 57:l. In the former case it is used for the same function as Fig. 57:f, i. e. in *p'ing t'o*, while in the latter case it is taken from what is left of the imperial crowns in Shōsōin (Item 205) and made in open-work of gold.

The silver-clad mirror in Shōsōin (Item 694) contains also a similar version, but here the wings are held straight backwards, and the tail is considerably more bushy with »spiral flames», Fig. 57:k. It is a *huang* bird holding a grape cluster in its beak and standing on a lotus bloom.

The type fig. 57:i is usually depicted among the flourishing scrolls as a bird with wings spread out, the tail, as usual, in a flame-like curve and with turned head. The same version of the *fêng-huang* is also represented on a clamshell in FGA (Pl. 10:a).

A special type of the *fêng* is represented by the hairdressings made of silver gilt and turquoise cloisonné with the tail spread out like a peacock tail but forming together with the wings a palmette ornament, Fig. 57:m. In this case the turquoises act as a colour contrast. The wing-quills end in comma-like volutes.

Although the described types of phoenixes are the most common ones, other types also occur. On a few silver-clad mirrors with an early dating there are running birds with the tail pointing backwards and not upwards, Fig. 57:b. These birds seem to be considerably more naturalistic and almost resemble pheasants.

Whereas the pheasant-like birds thus represent the more naturalistic variety, the phoenix, evidently from the end of the period, represents the other extremity. On some of the big hairpins and on a diadem from late T'ang there are depicted flying *huang* birds with plume-like tail and forceful wings and body, and holding a knot in the beak, Fig. 57:q.

If we compare the described birds with what exists in approximately datable material, we find the types quite well represented there. On a bronze mirror in GEc, from Suei, depicting the four symbols of the cardinal points, there is a bird very similar to a phoenix, Fig. 57:a. The tail is horizontal and consists of real feathers, but the wings resemble the fully developed *fêng huang*, as do also the head and legs.

Another example of this bird is Fig. 57:c on the Suei mirror, Umehara No. 7.

Much more closely related to the fully developed T'ang bird is the phoenix on the double-knife in CKc (PL. 1:a) with the tail raised over the back, Fig. 57:s, and on the belt plaque, Fig. 57:u, already shown to be an early specimen.

The running, powerful bird in typical execution is, however, found on a marble sarcophagus in Chicago, with a dating to A. D. 673, Fig. 57:r.¹⁾ The tail feathers

¹⁾ B. Laufer, A Chinese stone sarcophagus (Ostasiatische Zeitschrift 1913).

and the wings are very artistically executed. The development has undoubtedly tended towards a more fanciful rendering of tail and wings.

If we accept the dating of the silver platter in MIA as A. D. 663, we can also include these birds, Fig. 57:i, in the picture. To the later part of the seventh century and the beginning of the eighth century we might also refer Fig. 57:d, e, f, g, l, m, n, o. The *fêng-huang* of type Fig. 57:q should then be placed at the end of the period, and during the 10th century it changes to another type with long, parallel tail feathers.

If we can follow in the main the development of the phoenix during T'ang we might seek its prototypes in birds from the Six Dynasties and Han. It is here a question of whether or not the *fêng-huang* had any connection with the bird which symbolizes the south on the cosmic mirrors from Han and the Six Dynasties, as there are clear similarities. As already noted, these birds have the large, flame-like tail, proud head, strong feet with claws and large wings. On a tomb-stone in Hsi-an, dated A. D. 599, the bird is depicted as in Fig. 57:v, and on another stone relief from A. D. 519, as in Fig. 57:x. The difference between the T'ang *fêng-huang* and the birds from the Six Dynasties is not great. As to Han, the proud bird of the South shows many similarities to the *fêng-huang* as seen in Fig. 57:y, taken from the stone pillar at Ch'ü-hsien, Ssüchuan.¹⁾

It is not the place here to recapitulate the development of the *fêng-huang* from its first appearance in China until T'ang. We may only note the similarities between the artistic rendering of the «Red bird of the south» during Han — the Six Dynasties and the phoenix during T'ang. Regarding the auspicious meaning of the phoenix S. Cammann has given a good synopsis, from which we quote: «The male and female phoenix (*fêng* and *huang*) have long been used as wedding symbols in China to signify the resplendent bride and bridegroom, and are commonly shown in this connection on T'ang marriage mirrors. One reason for this is the ancient tradition that the phoenix has 'the mind of a mandarin duck', which is proverbial for being monogamous and having a deep affection for its mate. Another is the old literary quotation to the effect that the coming of the phoenix is 'an excellent happy omen', *Chia jui*, while a pun on the word *chia*, which also means 'marriage' gives the phrase an additional meaning of 'a happy omen of marriage', and it was apparently so taken in T'ang times.

In popular tradition the thought of the phoenix as a symbol of happy augury, specifically in marriage, meant much more to the Confucians, who had loaded it with classical interpretations. In the first place, describing the bird, they said that the patterns on its plumage expressed the Five Virtues: «The markings on its head say Good Conduct, the markings on its wings say Propriety, the markings on its back say Righteousness, the marking on its breast say Benevolence, and the markings on its abdomen say Sincerity,' In the second place, like most of the other

¹⁾ L. Sickman & A. Soper, op. cit. pl. 14.

'auspicious symbols', its appearance, either actual or in the form of an auspicious apparition (*jui-t'u*), was thought to be an omen of good government. To take one of the many quotations on the subject: 'When the state is peaceful, and its ruler enjoys literary pursuits, then the *fêng-huang* makes its home there; when the state is in turmoil, and its ruler enjoys warlike pursuits, then it leaves.'¹)

When the phoenix is used in a T'ang pattern on precious metals it is undoubtedly in its capacity of an auspicious animal, and we find it frequently on marriage mirrors, cosmetic boxes and hairdressings. In some cases it is depicted together with other auspicious birds amidst luxuriant floral scrolls on a platter or a wine cup. The vessels might then have been used at a wedding festival or have some connection with the married lady.

TIGER: Fig. 58:a—e.

On the cosmic mirrors the white tiger represented the West and the tortoise with the snake the North. The tiger seems to be rather rare during T'ang but it occurs during Sui and at the beginning of the period, mainly on mirrors. Unlike the Han tigers, the animals are slenderly built with long, elegant legs and tail; the head being almost blunt with big round eyes, Fig. 58:d. Such tigers are also found on the silver-clad mirrors of an early type such as the one in EEc, Fig. 58:a.

The tiger occurs also on the belt plaques in CKc (Pl. 1:g), Fig. 58:b, c, and on a silver bowl in the same collection (Pl. 4:d), Fig. 58:e.

In the mature T'ang style the tigers of this type seem to have disappeared, and when the tiger occurs in other connections it is as an entirely naturalistic beast with strong body and typical striping. He is represented thus on the late bronze mirrors. Umehara No. 56.

TORTOISE: Fig. 58:f—i.

The tortoise with the snake (representing the North) is more difficult to find reproduced on gold and silver work. On mirrors we can see the tortoise alone used as a cord-knob, as in FVc, where the mirror is clad with silver gilt sheet and is also adorned with parrots, Fig. 58:f. Another tortoise is found on a miniature golden box and cover (CKc No. 41), Fig. 58:g, framed by floral scrolls. Inside the dish on a foot in AIC from late T'ang is a pond with fishes, crayfish, frogs and tortoises, Fig. 58:h.

The tortoise has not the same symbolic meaning alone as together with the snake. Already during T'ang it was a symbol of Long Life and represented *Yin*, the female power in nature.²)

The tortoise is often placed on top of a lotus leaf as a cord knob on bronze mirrors, decorated with scenes of the taoist playing *ch'in* for the phoenix, Umehara No. 61 (Fig. 58:i).

¹) S. Cammann, A Rare T'ang Mirror (The Art Quarterly, Vol. IX, 1946, p. 93 ff.).

²) S. Cammann, op. cit.

PI HSIEH: Fig. 58:j—k.

Among the animal motifs of T'ang there are often various kinds of lions. According to a recently made study on the T'ang mirrors with lion and grape pattern by S. Cammann, the first lions appear already on Sui and Early T'ang mirrors as the Four Spirits on the cosmic mirrors.¹⁾

They first become common, however, on the fully developed lion and grape patterns. As these lion motifs are undoubtedly a Western import, according to Cammann probably from Manichaean sources, we shall have reason to deal with them under the Persian loans. On a silver platter in DWc there are four animals resembling lions, but three of them are not like those on the above-mentioned mirrors. One of the animals is winged, Fig. 58:j, and two others have beast's heads of a type similar to those of *Pi hsieh*, «everters of evils», which occur on many mirrors from the Three Kingdoms and the Six Dynasties, though as lions guarding the tombs (Fig. 58:k). A series of them, the chimeras, are represented in Western museums (NGA, AIC, NMS, etc.). These chimeras are, however, rare during T'ang, when quite other types of lions were introduced from the West. It is possible that among these the *suai* lions with a horn on the forehead represent the chimeras. We shall have reason to deal with this auspicious animal under the heading of T'ang Innovation Patterns.

THE TWELVE ANIMALS OF THE ZODIAC: Fig. 58:l—q.

On some mirrors from the Six Dynasties and up to the beginning of the T'ang Dynasty the outer zone is adorned with the twelve zodiac animals, which are the rat, the ox, the tiger, the hare, the dragon, the serpent, the horse, the sheep, the monkey, the cock, the dog and the pig. They are depicted standing each in its own square or running among the vine scrolls, as on the mirrors Umehara No. 25, Fig. 58:l, m. On the completely developed lion and grape pattern they occur together with other auspicious animals. Fig. 58:n.

The zodiac animals have not been of very great importance for the decoration of gold and silver work. There are, however, a few reminiscences on some silver objects. On the bottom of two of the lotus-shaped bowls we have bulls, wolves, boars etc. running among the fragile scrolls, Fig. 58:o. It is very probable, that the silversmith thought of the zodiac animals when he put the naturalistic animals among the strongly conventionalized scrolls. In all probability we could find several other examples of the same motif, but it undoubtedly lost its symbolism when it was used on other objects than mirrors.

Good examples of the zodiac animals are, however, on some of the stone engravings in the Hsi-an Museum, Fig. 58:q. They are here combined with luxuriant floral scrolls on a square tomb stone from A. D. 726.

¹⁾ S. Cammann, *The Lion and Grape Patterns on Chinese Bronze Mirrors* (Artibus Asiae, Vol. XVI, 1953).

The representation of the zodiac made in Sui and T'ang is composed by the Chinese themselves, a fact already indicated by L. de Sassure.¹⁾

DEMONS: Fig. 59.

On a few silver objects from Early T'ang we find some peculiar creatures which are difficult to place among the auspicious or other symbolic animals. An excellent example of the type in question is the circular box and cover in MIA from Sui, Pl. 1:b and Fig. 59:a. This creature is a remarkable mixture of a human being and an animal, wearing breeches and with claws on his hands, beast-like head with a horn and with hair hanging from the arms. On the bottom of the silver bowl, Fig. 43:a, (CKc No. 100) we find another peculiar figure, Fig. 59:b. It is a two-legged creature with bird's claws on the feet, a human body and a cow's head. He carries a dog under his arm. On a bowl in FMc with a similar decoration there are several different figures of similar type placed among the scrolls (Pl. 6:a). They are remarkable creatures with partly human, partly zoomorphic features, Fig. 59:c—f.

If we wish to explain the origin of these creatures, we might seek it among those of type Fig. 59:a, thus an early shape. This demon-like creature has a number of parallels in sculpture from the sixth century and earlier. On a sarcophagus in MFA similar creatures are depicted in violent movement, Fig. 59:g. These creatures are quite common on stone reliefs from the sixth century but are also found in earlier periods. They are then depicted on small plaques in granular work from late Han in GvAc and CKc No. 18. In fact, they are common during Han both on inlaid bronzes, mirrors, in lacquered work and other material. Sometimes they resemble apes or bears but clearly show common features with the later demons, Fig. 59:i,j.

Florence Waterbury has in her book 'Bird-deities in China'²⁾ identified these demon-like figures with bird-deities, found especially on the mirrors from Han and the Six Dynasties. They vanish in the T'ang Dynasty but reappear during Sung.

BIRDS SCROLLS: Fig. 60.

A rather specific pattern superficially resembling a palmette scroll occurs on three silver objects. A mirror in MFA, the reverse side of which is covered with silver sheet, is adorned with scrolls in soft curves. Instead of leaves, flowers or palmettes the stalks end in small birds with the wings spread out. The birds are coming out of the scroll so that the tail becomes imperceptibly merged in it, Fig. 60:a. Whereas the scrolls of this mirror have an intricate composition, the simple wavy scroll is depicted on the brim of the silver bowl (CKc No. 100), Fig. 43:a. The birds have, however, the same appearance even here, which is also the case

¹⁾ L. de Sassure, *Le Cycle des douze Animaux et le Symbolisme cosmologique des Chinois* (*Journal Asiatique*. Jan.—March, 1920).

²⁾ *Artibus Asiae*, Suppl. X, 1952.

with a few loose scroll ornaments in CKc, which have been attached to a *p'ing t'o* decorated item, Fig. 60:b.

We might have expected this remarkable scroll to have had an Indian or a Persian origin. It is, however, not necessary to seek outside China. During Han and even later it was extremely common to let different scroll ornaments end in animal's heads of various kinds. It is often a dragon's or a snake's head, but also birds' heads occur. In fact, we find birds' heads on the curl borders during the Six Dynasties also, Fig. 60:c.

When the Chinese during T'ang made a more extended use of the wavy scroll of various types, it was very easy for them to follow the old tradition and to adorn them with birds' heads, although they went one step further and let the bird grow out as an ornament.

Evidently the motif has never been popular, as so far we know of only three examples and only in one case do we find that it has such a dominant position as in the mirror pattern.

NATURALISTIC ANIMALS AND BIRDS IN LANDSCAPES: Figs. 61,62.

The second type of animals is usually rather naturalistic, as can be seen in the big hunting scenes on the Shōsōin jars (Pl. 16). In our description of patterns we account for this motif under Persian loans, as the hunting motif was undoubtedly borrowed from that area. However, the Chinese had already introduced a similar motif from the West during Han, and the naturalistic animal representation was far from being a novelty in China at the beginning of T'ang. If we investigate which animals could be identified in a typical hunting scene from Han like the one on the bronze tube in Tokyo,¹⁾ we shall find, besides the hunter on horseback, tigers, boars, deer, chamois, hares, foxes, camels (which could hardly have been prey) and bears, Fig. 61:a,b. Among birds we observe the falcon, the peacock, geese and ducks.

From this enumeration we might see that many of the animals were evidently depicted not as the prey itself but to enrich the landscape with different kinds of animals.

When we come across hunting scenes from T'ang a few things have been changed, and then mainly in regard to the landscape. The animals are still naturalistic in design. The most important place is occupied by boars, hares, foxes, chamois and deer, and occasionally there are also leopards.

In the big hunting scene on the Shōsōin jars there are also, on the foot, Celestial deer and Heavenly horses. Among the birds we have pheasants, ducks, cranes and small birds, probably orioles (Fig. 65:a,b). The falcon might be seen sitting on the hunter's arm or seizing its prey. The characterization of the different animals is shown in Pl. 16. The Chinese artist was able to draw the characteristic features

¹⁾ V. Griessmaier, Die Bronzeröhre mit Goldeinlagen. Wiener Beiträge VII, 1932.

of the different animals on a small scale and to reproduce their movements excellently. Usually the prey is fleeing at full speed in an attempt to escape the hunter, Fig. 62:a-f.

In the landscape scenes without hunters more or less the same animals are roving. A good example is the ewer in Shōsōin with *p'ing t'o* decoration. Here we have deer in pairs galloping or lying side by side among the flowers and in the grass, Pl. 18:c (Fig. 62:j). On the small circular box (Pl. 13:c) there are a pair of steenboks depicted running among grass and plants, Fig. 67:a. The big flower-shaped box in EEc has along the sides a number of animals resembling the zodiacal animals arranged in a landscape (Pl. 8:c).

The lotus-shaped bowls (Pl. 3) are adorned on the exterior with landscapes as a background to the petals, where deer, hares, foxes and quadrupeds are moving around. Wild geese, cranes, swallows and small birds represent the winged animals.

On stem cups and boxes of various types we seldom find quadrupeds depicted but instead birds among rocks, bushes and flowers. The lobed stem cup in MMc shows parrots, mandarin ducks, geese and butterflies (Pl. 8:b), and on the oval dish in Hak, there are ducks and orioles (Pl. 4:a) facing one another. The birds are often shown thus even in the landscapes, as can be seen on the box in SAM (Pl. 4:c). Besides the birds mentioned there are also sometimes pheasants, as on a circular box, CKc No 112, but on the whole there are not so many bird species during T'ang as during Han.

Good examples of different birds and insects are reproduced under Fig. 62:m-y.

There is no reason here to go into details regarding all the landscape patterns as we shall come back to them later on. It is of interest only to note that the animals in a naturalistic design do not represent anything new to T'ang but were already characteristic features of the Han style. The main difference is that they are now represented in a landscape with growing plants and trees instead of conventionalized curling mountains.

NATURALISTIC ANIMALS AMONG SCROLLS: Fig. 63:a,e,f.

Although the naturalistic animals occur mostly in hunting and landscape scenes, they are also found among various kinds of scrolls, often together with symbolical animals. Among the symmetrical scrolls with a Sasanian origin there are depicted hares, camels, elephants and different types of dogs, geese, ducks, falcons and various small birds, probably orioles (Fig. 63:a). The lion and grape mirrors show undoubtedly the largest assortment of animals, birds and insects. As Cammann¹⁾ has convincingly shown, the animals on these mirrors have all their symbolical meaning and it is most probable that the animals on gold and silver objects with symmetrical grape and palmette scrolls also have a symbolical function. In this case it may be difficult to know whether the Chinese artists used the animals because

¹⁾ S. Cammann, The Lion and Grape Patterns.

of any new foreign influences or as a well-known subject from earlier periods to express an auspicious meaning.

The luxuriant composite scrolls of type Fig. 95 contain also as a rule naturalistic birds together with *fêng-huang*. Frequently we find geese, ducks, parrots and orioles in characteristic design. Evidently they too may be regarded as auspicious birds.

One special bird, which is closely related to the phoenix in its decorative execution during T'ang, is the peacock. On the big silver platter in MIA a pair of peacocks are depicted together with phoenixes (Pl. 9:a), Fig. 63:e, and each of them is standing on a lotus bloom. The tail is completely spread out and the wings too. On the cup with handle, CKc No. 104, there is a single peacock with the tail folded and standing on a pair of lotus flowers, Fig. 63:f. The peacock is mainly used in connection with the luxuriant floral scrolls of composite type but are not particularly common in silver and gold work. We frequently find them, on the other hand, on bronze mirrors of the marriage type, depicted in pairs or forming pairs together with *fêng-huang*.

The peacock does not represent a novelty for T'ang but also occurred during Han. Both in lacquer work from Lo-lang, Fig. 63:g, and on tomb tiles they are depicted in silhouette drawing. A magnificent execution of the bird is found on the bronze tube in Tokyo, Fig. 63:h. Many other examples could also be mentioned.

SINGLE NATURALISTIC ANIMALS: Fig. 63:b,c,d.

The third possibility of using a naturalistic animal design was as the main subject. Only very seldom is a single animal depicted in this way on gold and silver work, but there are a few examples. A heavy rhinoceros is standing alone in the bottom of two silver bowls, CKc No. 128. They have a flower arrangement on top of their backs and are gilded, Fig. 63:b. An elephant on a box and cover in Shōsōin decorated in *p'ing t'o*, Fig. 63:d, has a similar function. The elephant is also surrounded by flowers. Evidently the flowers worn by the heavy animals are lotuses, a fact which might refer them to the Indian loans. A pair of rhinoceros of this type but without the flowers are also found on a late mirror with mother-of-pearl decoration in Shōsōin, Fig. 63:c. Neither of these animals, however, represent anything new for T'ang but both already occur in Chinese art during the Yin and Chou periods.

ENTWINED BIRDS: Fig. 64.

On a small circular box and cover in MMc there is a quite rare pattern of two ducks with necks entwined, Fig. 64:a. They stand on a lotus flower and have floral sprays in their beaks. The subject is undoubtedly a very fitting symbolic allusion on a cosmetic box of a married lady. This example is, however, the only one from precious metal work, but a bronze marriage mirror, Umehara No. 95, shows another variety. In Shōsōin it is also represented, as most of the T'ang patterns are, and

is here used on the delicately depicted foot-rules in ivory, Item 35. This charming subject was not an invention of the T'ang artists but had already been used in China long before. It is a common pattern on the bronze plaques from the Ordos region, and a small bronze from Late Chou, Fig. 64:b, in the Cleveland Museum of Art gives a beautiful example of the same subject.¹⁾

* * *

While we can refer to old Chinese patterns a number of zoomorphic motifs, which have been described above, they are not in any respect so dominant as earlier. Their most important function was to serve as auspicious symbols on mirrors and boxes and, by the way of exception, on bigger silver vessels. In connection with hunting motifs we were justified in dealing with a large number of naturalistic animals, which existed although the hunters had disappeared from the landscape, and which were so popular during the former part of T'ang, a fact more or less due to Sasanian impulses. However, even if animals, birds and insects are moving about in the landscape, it is rocks, trees, bushes, flowers and grass that form the main part of the patterns. In connection with Persian and Indian loans we have reason to deal with other animal motifs. Concerning the animal motifs described here we might in general state that the later type of prey and various animals in landscapes belong mainly to the former part of the T'ang period, but the auspicious animals throughout the entire period with a gradual change towards opposed groups on the marriage mirrors.

LANDSCAPE WITH FIGURES.

The development of the depicting of the Chinese landscape has lately been extensively dealt with. We can follow it back to pre-Han time, and already then it contained its own special features. Mountains in characteristic shapes and trees first in silhouette but later on clearly defined show the interest of the Chinese in naturalistic representation. It might be best studied on stone engravings and wall paintings from the Six Dynasties to Sui.²⁾

Landscapes with figures on T'ang silver represent either hunting or drinking scenes, which will be described under Persian loans, or quite another type, which goes back to old Chinese tradition. On the *ch'in* instrument in Shōsōin we have a combination of the two. We must, however, regard the framed scene with the two musicians and the drinking man as a truly Chinese one. The mountains in the background, the big trees and the cliffs with their vegetation are a direct continuation of early figure motifs in landscapes, Pl. 17:d. The same might be said of the group of two men sitting by the water under some trees, Fig. 73:a.

¹⁾ Cf. Archives of the Chinese Art Society of America, Vol. V, 1951, p. 76.

²⁾ O. Sirén, Chinese painting, Vol. III, pls 18,19,20,22,24—28,35.

Other examples of people depicted in landscapes are to be found in the wooden panelwork in *p'ing t'o* in FLBc, Pl. 18:b. The plump beauty under a knotty broad-leaved tree is a direct parallel to the well-known screens in Shōsōin, Item 121.

On the big silver-backed mirror, *ibid.* Item 694, two Taoist immortals are depicted playing to a phoenix and charming the bird to dance, a traditional accessory to philosophic meditation. The two taoists sit on rock-ledges by a watercourse; one of them is surrounded by trees, and in the background we see the mountains with their peaks. On the water two dragons are moving amidst swimming ducks, on shore deer are grazing among geese, and cranes are flying among the clouds, (Pl. 15:a⁶) The same motif occurs quite often in a somewhat simpler execution on bronze mirrors.

Apart from these figure motifs in the landscape in *p'ing t'o* there are only a few examples in Chinese gold and silver work. Not until the end of the period does the interest in such motifs seem to increase, and we note on silver objects from *Pei Huang Shan* some classical figure scenes in the landscape. In two cases we find depicted the story of Chiang Tzū-ya, the virtuous sage, whom the emperor Hsi Po, the founder of the Chou dynasty, discovered fishing and summoned to be his adviser, Fig. 99:g.

Another popular motif was Chu Mai-ch'en, the wood-cutter, who became minister. This motif occurs on the oval dish from *Pei Huang Shan* and on a similar dish in MMA, Pl. 22:d. On these late silver specimens the figure and landscape are summarily drawn but at any rate it shows that there existed an interest in such motifs in late T'ang. On the bronze mirrors we often find «Celestial horses riding in the air». They are ridden by the Immortals on their way to the Kun-lun mountains of Bliss. Other popular Taoist motifs on the mirrors were the meeting between Confucius and Jung Ch'i-ch'i and Heng O, who stole the Elixir of life from the hare by the Cassia tree.¹⁾

We might then find, particularly on mirrors, figures depicted in the landscape together with old Chinese motifs, which seem to have become popular once more during the later part of T'ang. They have not, however, been of any great importance in gold and silver work, as they were not originally suitable as a decoration on objects used in daily life. We can easily see that the Chinese did not in general use figures with a historical background in naturalistic landscape scenes on such objects until later.

PERSIAN LOANS

Not only were forms for gold and silver work borrowed from the Sasanian and post-Sasanian art, but there were also numerous important patterns coming

¹⁾ W. P. Yetts, Catalogue of the George Eumorfopoulos Collection of Bronzes etc. B:60,61,38.

from the same source. They can be divided into three main groups: 1. hunting scenes, 2. animals, and 3. floral scrolls. The hunting scenes are popular patterns on Sasanian silver work and they occur on many dishes and bowls. But on textiles and in monumental work also the royal hunter is depicted on horseback hunting different kinds of game. Some characteristic animal motifs also took an important place in Sasanian art and were borrowed by the T'ang artists. Still more important for the Chinese decorative art became the floral scrolls borrowed both from Persian gold and silver work and from textiles. The following description will show how the Chinese remodelled these Persian motifs.

HUNTING SCENES: Fig. 65.

The two big silver jars in Shōsōin, dated the 8th March, A. D. 767, are decorated with a typical hunting scene, Pl. 16 and Fig. 65:a. The hunters on horseback are arranged in three rows, and are depicted in a landscape characterized by rocks, stones and symmetrically drawn plants and trees, framed by vine and palmette scrolls. The hunters are riding in different directions and pursuing hares, chamois, boars and deer, which give a certain illusion of reality and perspective which is further enhanced by pheasants, ducks, small birds and butterflies flying among clouds. The horsemen are very realistic in the drawing, moving freely in the saddle, drawing the bow and aiming at the game. Some are bent forward over the horse's neck when shooting, whereas others are turning round in the saddle and shooting at the fleeing game. In both cases the horses are galloping. There are also horsemen sitting quietly in the saddle with their bows in the cover.

The horses belong to the same robust race from Mongolia as T'ai Tsung's favourites, and their muscular play is expressed by only a few lines in a masterly way. The horsemen are wearing the typical T'ang attire, with pointed cap, caftan kept together by a girdle and long trousers and half-boots. Of the saddle we can only see the oval horse-cloth, whereas the strapping is indicated by a few lines. The horsemen hold simple wooden bows and the covers of the bows are made of leather. As already mentioned, the different animals are drawn in an exquisite characterization with relatively few lines focused on the outline. The artist ingeniously reproduces the fur by closely drawn parallel lines at the neck and belly.

It is rather odd to see the chamois turning its head waiting for the arrow to come from the hunter, who is also turning round, as he shoots his arrow. The birds, mostly pheasants, are somewhat more schematically drawn, and all are depicted in flight, but there is no doubt about their identity. Winged insects are butterflies, seen from above with both pairs of wings completely visible. On the ground there are plants, usually with flowers at the top, and grass tufts. It is not easy to name the different plants, but the most characteristic feature of them all is the symmetry of drawing. The leaves and flowers are seen two by two along the stalks, Fig. 65:f. This symmetry is abandoned when the artist draws the vegetation on rocks or stones, Fig. 65:u. There is a rather peculiar contrast in

this representation of landscape between free naturalism and symmetrical conventionalization, which does not resemble any other Chinese landscape representation. As an irrational contribution we might regard the clouds in the shape of palmette scrolls sailing through the air more like decorative toy dragons than clouds.

In order to illustrate this motif there are a few details reproduced from other silver and bronze specimens. Fig. 65:e is from a big stem cup in WSc (Pl. 17:a) depicting a fox-hunt with sling in a landscape where the plants are as tall as the trees and almost dominate the horsemen and the game. One of the horsemen seems to be taking a ride as he trots gaily about looking at the flying cranes or geese. There are also a few rocks with trees drawn in a more unconstrained manner. Here and there we have small stones and mushroom-like grass tufts on the ground.

Another version is found on a gilt stem cup (CKc No. 109) depicting, among other things, hare-hunting with falcons, with three horsemen galloping in single file, Fig. 65:d. The landscape is limited to a few plants, stones, and tufts growing on the heights around the bottom ring. On another cup in BM we have the same motif depicting the hunter seizing the hare held by the falcon, Fig. 65:g. The most usual »bag» on the scenes described consists of game, but there is also leopard hunting, as on the foot-rim of one of the silver jars in Shōsōin, Fig. 65:c. Here the hunter is pursued by the animal, and he is shooting, turning round in the saddle.

The hunting motif is not known from so many silver or gilt bronze specimens, but will probably be discovered in due course, as the pattern was popular at least during the former half of T'ang. It usually occurs on stem cups and cups with handle, as well in silver as in gilt bronze. More unusual is the hunting scene on the silver pot and lid from Kōfukuji (Pl. 17:b).

We also find hunters on bronze mirrors of floral shape, as in Umehara Nos. 73—76. The representation of the landscape in this case is limited to the symmetrical plants with all kinds of animals and ways of hunting depicted and the hunters always going at full speed, Fig. 65:h. In some cases the hunter on horseback is done in relief on pottery ewers, Fig. 65:i. The most beautiful example of the hunting motif is, however, found on textiles from T'ang. In Shōsōin there is particularly one fragment adorned with circles, which consists of scrolls and pearl border framing two pairs of confronted hunters on horseback turning round in the saddle and shooting at attacking lions. Between the horses there are symmetrical plants and two running deer, while a pair of goats are running towards each other below the plant, Fig. 65:j. A similar pattern is also met with on the famous silk flag used by Prince Shōtoku during the Korean campaign and later on given by Emperor Keka (884—87) to the Hōryūji monastery in Nara.¹⁾

¹⁾ O. Sirén, *Kinas konst under tre årtusenden*, Vol. II, Pl. 24.

Here we can clearly trace the Sasanian origin of the hunting motif, as the Chinese silk-weaver has copied almost exactly the common representation of Chosruh II (596—628), which might originally also have been worked in textile. By concentration of the pattern within a circle the hunting scenes on these textiles have been strongly simplified, but this very simplification affords an excellent transition to the other prototypes in Sasanian art.

The best example of the hunting scenes we find on shallow silver bowls, where the composition is also concentrated, Smirnoff No. 61. The hunter occupies most of the space and the lion, which he, turning round in his saddle, is about to shoot, has to stand on its hind legs to get space enough, as in the textile composition. Below there is also space for a boar among a few reeds in order to point out the different kinds of animals a king likes to hunt. Sometimes he is at a flying gallop hunting chamois, some of which are running in front of him, and some of which have already been killed by his well-aimed arrows, Fig. 65:l, and in still another is depicted lion-hunting, Fig. 65:k. Here it is Chapur II, who turns round in the saddle on the galloping horse and shoots at the roaring lion, which rears upon its hind legs in order to attack. Under the horse lies a lion already killed.

Undoubtedly there is a great contrast between the hunting representations on these bowls and those described from the Chinese silver work. On the one hand we have the all-predominant royal hunter with the game placed at the exterior parts of the picture, and only in a few cases is there a landscape, Fig. 65:m. On the other hand, we have a landscape with galloping hunters and fleeing game. These contrasts might tempt us to doubt the Persian origin of the pattern. However, in order to get a better explanation of the free remodelling of the motif in China, it might be justifiable to go back to earlier periods. During Han there appears on inlaid bronzes, pottery and textiles a hunting motif which was then something entirely new in China. We may often see a hunter on horseback turning round in the saddle and shooting at the game. An excellent example is the inlaid bronze tube in Tōkyō Academy, Fig. 61:b. A horseman on a galloping horse is turning round in the saddle and aiming at an attacking tiger. The hunter is Chinese in his attire, and the horse has a big rectangular saddle-cloth with hanging tassels. The hunting is taking place in a peculiar landscape consisting of strongly curved volutes on the ground rising into rock-shaped points at irregular intervals, and between them there are spiral scrolls. Everywhere different kinds of animals and birds are moving, such as deer, roedeer, boars, bears, hares, foxes, dogs, peacocks, pheasants, falcons, ducks and small birds. The animals are vividly drawn with remarkably well represented movement. All the quadrupeds are galloping or on the move and the birds are in flight. In the description of the different naturalistic T'ang animals we have already pointed out the similarities to the corresponding representations during Han. Though the animals are similarly represented, the landscape is entirely different from that on the silver work from T'ang. There is not even a trace of naturalistic description here, but the volutes

on the ground are completely conventionalized scroll patterns in an exquisite and vivid arabesque. The hunting representations are subordinated to the effect of the pattern itself. The same is also true of the motif on textiles and, to a somewhat less degree, of the hunting friezes on the pottery.

In spite of the fact that these hunting motifs in the Han ornamentation exhibit a typical Chinese style, there is no doubt about their being loans from the West.¹⁾

The hunter who is galloping and turning round in the saddle when about to shoot appeared in Persian art already before the Sasanian period, and it is beyond doubt that the Chinese got the motif from this area. When the Chinese wished to depict hunting during Han it was not too far-fetched for them to borrow prototypes from a people who had of old regarded hunting as its favourite sport.

When the T'ang aristocracy once more started to practise this sport, it was again on the Persian model, and the hunting scenes are once again a loan from the West. The Central Asian nomads and hunting people must also have given the Chinese many reasons for practising the sport as well as for using it as a subject in decorative art. But something new comes into the picture, as we have already stated: the representation of the *landscape*. Hunters and game are placed in a real landscape with plants, flowers and trees, rocks and stones. The characteristic feature of the plants is the symmetrical drawing of leaves and flowers. We try in vain to find this representation of plants in the old Chinese art. Trees depicted during Han and the Six Dynasties have nothing in common with this and we cannot find these plants in relief and other representations of landscape from the centuries between Han and T'ang. Already during Han trees were depicted in a considerably freer naturalistic way. The same may be said about the plants which occurred before T'ang. If we examine the Sasanian art carefully, we shall, however, find here and there plants of similar appearance. Fig. 65:m is from a Sasanian hunting-scene with the boar running through reeds, reproduced in a strict and almost symmetrical way. On several other silver bowls with scenes of boar-hunting the reeds appear in the same symmetrical drawing, Fig. 65:p, and in other cases the silversmiths have reproduced trees in the same characteristic shapes, Fig. 65:n. An example illustrating the use of symmetrical flowers and trees is, for instance, a bronze dish in Orbeli & Trever No. 68 with two zones of roundles enframing similar plants, Fig. 65:t. If we turn our attention to the textiles, we find the same symmetry on the silk flags from Hōryūji, and further evidence is found among the hunting scenes from Tak-i-Bustan and Naqsh-i-Rustam.²⁾

When the Chinese during T'ang once more took up the representation of hunting-scenes from Persian art, they had in a quite different way become interested in plants, and it was then very natural that they should also borrow floral motifs from the West. What is specific about these plants appears clearly

¹⁾ O. Sirén, *Kinas konst under tre årtusenden*, Vol. I, p. 190.

²⁾ A. U. Pope, *A Survey of Persian Art*. Vol. IV, pls. 163–165.

when we compare them with the rocks with vegetation on the large silver jars in Shōsōin. These rocks with grass are closely connected with the Chinese traditional way of depicting them, Fig. 65:u (Pl. 16). It is also interesting to note that the landscape representation in Sasanian style disappears after T'ang, when hunting scenes are no longer reproduced.

FALCON AND HARE: Fig. 66.

Sometimes we meet a particularly interesting pattern, namely, the falcon with its prey. Of course this motif occurs in the hunting-scene descriptions. We have it also on a stem cup in BM, Fig. 65:b. Detached from its context it is used as an isolated pattern on, for instance, the two silver bowls in AIC, Fig. 66:a, where it is put among the scroll ornaments. In quite another context the motif occurs on a leaf-shaped plaque of gilded bronze, which probably belongs to the trappings of a horse and is found in CKc.

The motif is very common in Sasanian and later Persian art. Good examples are afforded by, among others, a bowl in Orbeli & Trever No. 31, and a vase Nos. 39,40 (our Fig. 66:c).

LANDSCAPES WITH ANIMALS: Fig. 67.

The landscape of the hunting-scenes evidently became very popular among the silversmiths, as there are numerous specimens decorated with landscape and animals, but without the hunters. The big ewer in Shōsōin with *p'ing t'o* decoration (Pl. 18:c) is perhaps the most beautiful example of this kind. The ewer is completely covered with more or less symmetrical plants, big bushes in bloom among grass tufts and other plants. Here and there there are Chinese garden-rocks in characteristic shapes and graceful deer and chamois galloping or lying side by side in this richly blossoming Arcadia. In other places mandarin ducks flap their wings, trying to fly away, and in the air ducks, cranes, small birds and butterflies are floating among palmette-shaped clouds. The whole is amazingly similar to the much later Persian miniatures, Fig. 67:h.

These landscape motifs are also found on several bowls, boxes and stem cups. The lotus-shaped bowls (Pl. 3) are adorned on the outside with symmetrical plants, quadrupeds and birds as background to the petals traced in relief, and covered with palmette scrolls, Fig. 78:a, b. This combination of palmette ornaments and landscape scenes is quite common, and shows that the Chinese liked to combine different patterns from the same area. On the other hand, the shape of the bowl is based on an Indian idea renewed in Chinese attire. Thus the bowls are a good example of how artistically the Chinese could combine different foreign loans in order to create something new. This pattern appears also on the magnificent box and cover in EEc (Pl. 8:c), the sides of which are adorned with different kinds of animals among plants, Fig. 67:d, and on the outer edges of the cover there are

opposed ducks. The most common type of landscape on stem cups consists of plants and birds, mostly geese and mandarin ducks. A stem cup, CKc No. 110, is a good example of this type (our Fig. 67:e), which is uniform on the whole but always changes its details. The decoration occurs on stem cups of type Fig. 21:d-f, boxes of different types, and dishes, Fig. 20:a.

It is interesting to observe how this Persian pattern appears on Chinese silver work in an unusually free composition, which makes it a beautiful combination of picture and pattern. Characteristically enough the Chinese seem to have preferred the landscape without hunters. A pattern like this with acting persons does not yet seem to appeal to their sense of decoration. It is of course more difficult to subordinate a representation of this kind to the usually rigorous laws of the patterns. If we omit the hunters on horseback, it is easier to group flowers, rocks and birds rhythmically in an attractive pattern.

The opposed birds and pairs of animals so common in the landscapes may also give the subject an auspicious background. The symmetrical plants would then also underline the dualism of the subject.

* * *

The fact that the hunting motifs only occur in this form during T'ang indicates that they were adopted only when the motif was to be found in China as an indication of Persian fashion. This type of landscape will not develop into later landscape representations either. Independantly of Western impulses, there is already a tradition to build upon, which is proved by the landscape painting before, during and after T'ang. Michael Sullivan is, then, right when he reduces the importance of the foreign influence on the development of classical Chinese landscape painting.¹ Nor is it the symmetrical plant that later becomes the dominant type of flower representation, even in decorative art, but other floral ornaments, which are developed along freer lines. This will be shown in connection with the description of the T'ang Innovation Patterns.

OPPOSED BIRDS AND ANIMALS: Fig. 68.

The idea of depicting various animals and birds facing one another is undoubtedly not so remarkable, as the details in a symmetrical decoration might easily be repeated. On the archaic bronzes we often meet opposed dragons, birds or other animals, and during Han also we find the same composition. In the T'ang ornamentation opposed birds and animals are very common. That is particularly the case with birds such as mandarin ducks, geese, parrots etc. The question whether this heraldic composition is older in China than in the Near

¹ M. Sullivan, *Pictorial Art and the Attitude toward Nature in Ancient China* (The Art Bulletin, March 1954).

East has lately been discussed by P. Simmon in her study of the development of Chinese silk.¹⁾

Of course this author is right when she says that we do not have to explain the appearance of this motif in China as the result of West Asian influences. On the other hand, it would seem natural if the Chinese made use of the motif in gilt and silver work and then followed a Sasanian prototype. It seems then justified to deal with the opposed animal design under the Sasanian patterns, although in China they were used with a symbolic meaning — mainly on the marriage mirrors etc.

The beautiful floral-shaped box and cover in EEc has the outer edge of the cover adorned with opposed ducks, Pl. 8:c. Opposed birds, both mandarin ducks, wild geese, parrots, peacocks and *féng-huang* were very popular motifs during T'ang also in gold and silver work. An oval four-lobed gold box in CKc has somewhat summarily drawn opposed birds on the cover and the bottom surrounding a rosette and another box in SAM has the same subject (Pl. 4:c). On many comb-heads in gold sheet with turquoise cloisonné and granulation, mandarin ducks and wild geese are reproduced on both sides of a palmette flower, Fig. 68:a, and on the exquisite small silver cup in CKc (Pl. 11:b), the sides have the same decoration, Fig. 68:c. The motif became quite common on the mirrors both in *p'ing t'o*, mother of pearl and in silver-clad bronze. An excellent example of opposed mandarin ducks, cut out of silver sheet and attached to a real shell, is found on a clam-shell in ROMA, Fig. 68:d.

At the end of the period there appear in some cases *féng huang* and orioles on both sides of a loop ornament, Fig. 51:a. When the opposed birds and animals are used on mirrors, it is mostly for auspicious reasons, e.g. on marriage mirrors. This must also be the case with the hair-ornaments and boxes from the second half of T'ang. When the pattern is used earlier in the period it is not necessarily of symbolic meaning but more in the heraldic Persian way.

Besides birds there might also be other animals, such as lions and deer, arranged in the same way. The double knife in CKc (Pl. 1:a), with its many interesting patterns, shows a pair of opposed wild lions, Fig. 68:e, arranged in heraldic style and of Sasanian type.

In the Sasanian gold and silver work good examples of the pattern in question are found. On the bowl Orbeli & Trever No. 38 there are two falcons, one on each side of a tree, Fig. 68:f. On the bottom of a large bowl the motif of hunters is depicted in four versions around scrolls growing out from vases, Fig. 68:g (Orbeli & Trever No. 64), and on another bowl, No. 52, there are two steenboks standing on either side of the tree, Fig. 68:h. As to textiles, the motif is there very common, and decorative painting also gives good examples, for instance at Samarra.²⁾

¹⁾ P. Simmon, Some recent developments in Chinese Textile Studies (BMFEA No. 28).

²⁾ E. Herzfeld, Die Malereien von Samarra, Berlin 1927, pl. XLVIII.

Still better examples are found on the Mschatta reliefs, where both lions and griffins are depicted opposing one another, Fig. 70:ab.¹⁾

ANIMALS AND BIRDS WITH SPRAYS OR BANDS: Fig. 69.

In different contexts we find birds with a spray consisting of leaves, a flower or grape cluster in their beak. Good examples are, among others, the phoenix, Fig. 69:d, the parrots on the mirror, Fig. 69:e, the geese on the box and cover, Pl. 6:c, the ducks on the small four-lobed cup in CKc, Fig. 69:a. Many other examples could be mentioned, in particular those from mirrors with relief decoration and of the marriage mirror type, as Umehara No. 103, where two *fêng-huang* hold cloud-like palmette scrolls in their beaks, or on the *p'ing t'o* adorned mirrors, where a crane holds a spray in its beaks, Fig. 69:b. It is not always a definite species of bird, but it is often *fêng-huang*, ducks, geese or cranes.

On the mirrors of the mature T'ang style, i.e. from the eighth century, we have birds with bands combined with flower buds and leaves. These bands might sometimes be replaced by strings of pearls and different stones as decorative pendants, Fig. 69:e. Such pendants might also be held in the mouth of the Celestial Deer, Fig. 69:f, or deer with the peculiar antler crown, Fig. 71, and Heavenly Horses, Fig. 72:a.

The sprays and pendants in the mouth of birds and quadrupeds is not found earlier in China. In Persian art we meet the same motif in several versions. The same is also the case in Sasanian silver work.

In Orbeli & Trever we have a silver bowl in the centre of which we see a standing pheasant, which holds in its beak a diadem or a pendant (No. 28), our Fig. 69:h.²⁾

The same motif is also common on Sasanian paintings, as in Samarra. It is interesting to compare it with the frieze of birds on the remarkable paintings in Ming-Öi, Central Asia, Fig. 69:g. Here we see clearly the pearls and the small clappers in front of the pendant. In Sasanian art we also find birds with a spray in their beaks, Orbeli & Trever No. 29, Fig. 69:i. In another case there is a bird, which holds a floral spray in its beak, on a silk in the Vatican museum, Fig. 69:j.

There is no doubt that the Sasanian motifs did influence the Chinese artists, who possessed considerably greater imagination than their masters in the use of the motifs in question. The pendants are significantly enough used on the marriage mirrors. The pendants are then in the shape of a knot, which symbolizes the union of husband and wife. When a phoenix holds a grape cluster in its beak, it possibly refers to fertility.

As in so many other cases, the Chinese have accepted a foreign motif and remodelled it according to their own taste.

¹⁾ J. Strzygowski & B. Schulz, Mschatta, Jahrb. d. Preuss. Kunstsamml. XXV, 1904.

²⁾ K. Erdmann, Die Kunst Irans zur Zeit der Sasaniden, Leipzig 1953, s. 80 ff.

LIONS: Fig. 70.

The most common animals on the T'ang mirrors are the lions, especially in combination with the vine scrolls. According to Schuyler Cammann, the lions appear already during Sui and Early T'ang on the cosmic mirrors. On these mirrors of Han type the lions have occupied the place of the Four Spirits and are then depicted as might be seen on Fig. 70:c. They are powerful beasts in violent positions, a fact that emphasizes their muscular bodies. The mane is accentuated in various ways. It might be curly or wavy. About these early patterns on the mirrors Cammann¹⁾ says, among other things:

»As a variation on the Sui-T'ang mirrors, the Four Spirits, which marked the four directions of space, were often replaced by lions . . . while a fifth lion sometimes projected from under the boss. It seemed tempting to suppose that these might be lineal descendants of the guardian chimeras of the preceding period, but some passages in the T'ang dynastic histories have revealed their true identity, and indirectly explained why they could be substituted for the Four Spirits as directional symbols. These sources stated that the 'Dance of the Lions of the Five Directions', accompanied by the 'Music of Universal Peace', was a popular musical performance at the Chinese Court during the Sui and the T'ang. It had apparently been introduced from Kucha in Western Turkistan by a Kuchan orchestra which arrived in China in the latter part of the 6th century, in the entourage of a princess from that state who came to marry Emperor Wu of the Northern Chou dynasty in 568. The first performance of the dance was given in 577.

One account of the dance explained that the five huge lion figures — each activated by twelve men — were each given the colour appropriate to one of the Five Directions (north, south, east, west, and centre); and along with the colours they would undoubtedly have shared all the other associations of the Five Directions. Thus they would also have represented the seasons, the Five Elements, and the Five Planets, etc., just as the Four Spirits had done . . .

Since the lions of the dance were also directional symbols, they could very naturally have been interchanged with the Four Spirits on the cosmic mirrors. However, it was a difficult problem to show the fifth lion, as long as the very prominent boss was considered symbolically necessary to mark the World-mountain at the axis of the universe; and in any case the boss would have stood for the fifth element. This explains why number five was either represented as sprawled beneath the boss, or else omitted entirely.»

A typical lion representation of early dating is on a silver-backed mirror from Sui or early T'ang, Umehara No. 93, Fig. 70:b. Characteristic of these lions are the powerful, short head with open jaws, the big eyes and the mane of

¹⁾ S. Cammann, *The Lion and Grape Patterns on Chinese Bronze Mirrors*. (*Artibus Asiae*. Vol. XVI, 1953, p. 272 ff.)

curling hair. The legs are strong with exaggerated claws, and the tail is S-bent with a tuft.

The next step in the development of the lion and grape patterns is a mirror showing five small lions in the central field. Cammann describes it further: »The fifth (lion) was placed directly in the centre, taking the place of the old boss, and its body was arched to form a loop for the cord (knob) handle, which had formerly been attached through the holes in the boss. Although this mid-T'ang pattern is much freer than the earlier ones which bore the remnants of the old Han pattern, there can be no doubt that the animals on these were again the lions of the Five Directions, which still figured in the contemporary musical performances.» A good example of this early type is the mirror from the 5-storeyed pagoda in Hōryūji from A.D. 607, which shows the lions running among the vine scrolls, Fig. 70:h. The animals are no longer so horrifying as before, but more humoristically depicted. The lions appear still more playful in the lion and grape mirrors from the middle of the period, when they climb among the grape clusters and leaves with the most complicated movements. Now they are often more like cubs than grown animals. Provided that Cammann's theory about this motif is correct, the Chinese artist liked to depict lions. Evidently the Chinese amused themselves by making the animals playful and lively to fit in among the convoluting vine scrolls. They really remind us of the lion dancer in modern times, when the animals are depicted as being more humorous than fearful. When they drew, for instance, five to twelve lions, it was natural for them to vary the execution. We cannot, however, designate these lions as naturalistic animal representations but have to put them more or less among the fabled monsters. On the whole, the earlier versions seem to have been more naturalistic, as for instance the opposed lions, Fig. 70:a, and the running lions on a Sui mirror, Fig. 70:d. The dog-like creatures, Fig. 70:i,j, are from a mirror with lion and grape pattern, and the laughing animals, Fig. 70:g,k, from a bronze mirror with the typical pattern executed in a freer manner.

Running lions with flowing manes occur on several silver-backed mirrors with floral scrolls of different types, Fig. 70:m, but also in other connections. Thus lions were used as *p'ing t'o*, e.g. as silver sheet Fig. 70:o, on a small box and cover (CKc No. 121), Fig. 70:l, and on a bracelet of gold (CKc No. 44) and MIA, Fig. 70:n. Lions playing among scrolls occur also on a gold comb in MIA, Fig. 70:e. In a powerful version they are rendered on relatively late silver bowls, where it sneaks stealthily among floral scrolls of the vine type, Fig. 70:r,s. In these cases, as on the hairpins Fig. 51:f, and on the foot of the big silver jars in Shōsōin, Fig. 70:t, they have probably nothing to do with the symbolic ideas they represented together with vine scrolls on the mirrors. They show excellently how the Chinese were able to infuse life and spirit even into the most fanciful shapes of this ancient Asiatic symbolic animal. Besides on the lion and grape mirrors, lions appear as auspicious animals also on the marriage mirrors from the latter

half of the period. Many of the silver-backed mirrors with pairs of animals amidst scrolls show a pair of lions, male and female. In these cases they are running at full speed, Fig. 70:m.

From the lion and grape mirrors the T'ang silversmiths derived an attractive pattern for other objects as well. We have already mentioned the opposed lions on the double knife in CKc, Fig. 70:a, and a single lion on a small box and cover in the same collection, Fig. 70:l. Three lion cubs are playing with the scroll on the gold comb in MIA, Fig. 70:e and lions are also depicted on the silver jars in Shōsōin, Fig. 70:t.

From the end of T'ang we have some silver bowls decorated with vine scrolls and animals. These lions have tended to become mythical creatures but evidently they must still be regarded as lions, Fig. 70:q.

All these different animals had a common source outside China. Cammann has convincingly shown their Manichean origin, and even other scholars have come to the conclusion that they came from Western Asia.¹⁾

The lions which we find represented in Persian art from the Sasanian period are, however, often of quite another type. In the hunting scenes on several bowls typical lions are found in Orbeli & Trever Nos. 3,6,7,10,14,15,17, etc. All of them are depicted in violent naturalism, Fig. 70:y,z,aa.

A somewhat more peaceful impression is rendered by the pair of lions resting in front of Rustam at a drinking party, Orbeli & Trever No. 18, Fig. 70:x and in the bottom of a bowl, (CKc), Fig. 70:u. Lions moving amidst floral scrolls are found on the dish Orbeli & Trever Nos. 65 and 67. These animals are not, however, very close in type to the Chinese, Fig. 70:v. Some scholars have also compared the lion and grape pattern with the Mschatta reliefs in Syria, Fig. 70:ab.²⁾

So long as we do not know the exact dating of these reliefs it is not possible to base any theory upon that very fascinating work of decorative art. The similarities between the T'ang pattern and the Syrian façade decoration are obvious, and even if Mschatta dates from around A.D. 743—44 it is representative of the style that was in vogue in the Near East, mainly Persia and Syria, during T'ang.³⁾

DEER: Fig. 71.

Now and then we find in silver work a deer with a remarkable type of antler. It looks like a mushroom with a broad crown wavy along its upper part, Fig. 71:a. It differs strongly from the long antlers of several stags, which are common on the deer in the hunting and landscape scenes. An excellent example is the big silver platter in Shōsōin, Pl. 19:d. This type of deer occurs also in *p'ing t'o* on

¹⁾ W. P. Yetts, *The Cull Chinese Bronzes*, pp. 167—73.

²⁾ Hamilton Bell, *Chinese 'Grape and Sea-horse' mirrors* (*Art Studies* 1926 pp. 59—70); W. P. Yetts, *The Cull Chinese Bronzes*, London 1939, pp. 167—73.

³⁾ M. S. Dimand, *Studies in Islamic Ornaments* (*Ars Islamica* 1937, pp. 293—337).

mirrors, Hak., where we have two deer at full gallop among flowering plants and between them two birds flying with bands in their beaks, Fig. 71:g. This mirror is undoubtedly a marriage mirror as the animals are here depicted in pairs. They also occur on other marriage mirrors of bronze.

The third position of the deer with the peculiar antler crown is when it is resting, Fig. 71:b. On a square silver plate (a cover?) in CKc we see Buddha delivering his first sermon to the gazelles, the latter having the same peculiar antlers, Fig. 71:f. The same characteristic deer from T'ang occurs also on other material than on gold and silver. A bowl in *Yüeh yao* in H1c is adorned on the bottom with a resting animal in relief, which belongs to the same type, Fig. 71:c.

We have already described deer in connection with the hunting and landscape motifs and they have all had antlers of a more common type, similar to the antler of the stag, Fig. 62:j. They appear in this connection as prey or often in pairs together with ibex among flowers, as for instance on the ewer in Shōsōin in *p'ing t'o*, Pl. 18:c. Similar stags we can trace back to Han. On the other hand, deer with a horizontal antler do not occur before T'ang, and it is then easy to regard them as a foreign element. As in many other cases it is evident that the origin of this peculiar antler is to be sought in Sasanian silver work. The silver platter with three hooved legs, Fig. 22:g, has on the bottom a powerful deer with this kind of antler, Fig. 71:i. The antler is placed horizontally on the crown not as in real life and the same phenomenon occurs on the cylindrical bowl, Orbeli & Trever No. 51, where the animals, standing on their hind legs, strike the horizontal antler against the petal border. In reality these antlers imply that the animals might possibly be regarded as elk instead of deer. It is, however, not a question here of a naturalistic elk, as the head and the body of the animal do not resemble those of the elk but those of the deer. It is questionable whether these animals represent the prototype of the Chinese deer with the peculiar antlers or not.

It is of interest to observe the species of the two painted gazelles in the Bāzāklik temple in Anlage 8¹⁾ which form parts of the illustration of Buddha's sermon to the gazelles, Fig. 71:e. One of the resting animals has a crown related to that of the Chinese deer. Von Le Coq writes in »Die Buddhistische Spätantike in Mittelasien«²⁾ (Taf. 40) about a sitting Buddha from Kirun-Höhle, Schör tschuq, which has on its socle two deer with similar antlers depicted in circles: »Die Vorderseite zeigt zwei sich gegenüberstehende geflügelte Hirsche in Blütenkränzen: diese Fabeltiere sind aus Mesopotamien über das sassanidische Persien hierher verschlagen worden und haben Ostasien den Typ der Hirsch-Kirin geliefert. Die Darstellung geht auf sassanidische Vorbilder zurück.« He gives these paintings the dating from the seventh or eighth century A.D. (?) Although these deer are winged, they have anyhow the same shape of antler and are similar to the animal Fig. 71:d on a belt plaque.

¹⁾ Grünwedel, *Altbuddhistische Kultstätten* 1912, fig. 533 a.

²⁾ Erster Teil. *Die Plastik*, Berlin 1927.

WINGED HORSES AND DEER: Fig. 72.

Sometimes we find winged horses or Heavenly Horses depicted. They seem mainly to belong to the middle or later part of the T'ang period and occur then on silver-backed marriage mirrors and later objects made of silver. On the bottom of a silver bowl in MFEA there is a winged horse depicted, Fig. 72:c. Powerful animals at full gallop occur on silver-backed mirrors, Umeh. No. 95, 103, where they evidently represent auspicious symbols on the marriage mirrors, Fig. 72:a. The winged horse Fig. 72:b is from a bronze mirror, Umehara No. 36.

It might not be difficult to find the place of origin of this motif. Winged creatures, which are not birds or insects, represent undoubtedly a Persian idea, which appeared quite early in that country. It reached China shortly before T'ang and the finest example is the winged horse among the guardian animals at the tomb of the Emperor Kao Tsung from A.D. 683.

The Persian version of the winged horse is found on some silver sheets, Orbeli & Trever 59, which might be adornments of textile or similar material, Fig. 72:i.

Very often combined with Heavenly Horses on the marriage mirrors are Celestial Deer (T'ien-lu), winged deer often with a single horn but otherwise very close in type to the horses, Fig. 72:d-g. According to S. Cammann these two animals must have been regarded as a pair, the Heavenly Horse being a stallion and the Celestial Deer a female.¹⁾

Especially fine renderings of the animal are found on the large silver jars in Shōsōin, Fig. 72:e,f, where the deer have flying manes and tails and bodies decorated with leaf-volutes. Another version of the winged deer is reproduced in Fig. 72:h, more similar to the white-spotted deer and only known in *p'ing t'o* from T'ang, but very common later on.

Although the Celestial Deer might be an invention of the Chinese themselves, the idea in this case also most probably came from the West.

SCENES DEPICTING DRINKING PARTY: Fig. 73.

The *ch'in*, richly decorated in *p'ing t'o*, in Shōsōin contains many interesting details. Some of the inlaid human figures are drinking wine. In the square field there is a bearded man sitting with crossed legs and holding a rhyton to his lips, whereas the other hand rests on a wine jug, Pl. 17:d. On the same side of the *ch'in* there are also sitting figures drinking from a rhyton in the shape of a horn, Fig. 73:a. Though carousing was nothing new to the Chinese before T'ang, it is anyhow probable that this kind of representation goes back to Sasanian prototypes. We find the same motif in several other contexts, among other things, in painting and sculpture. Sirén has included among the paintings with clear Central Asian features also the decoration of a *biwa* in Shōsōin (Item 728).

¹⁾ S. Cammann, op. cit., p. 280.

On a terrace in the landscape, where a hunting scene is depicted, we see some men drinking and enjoying the music, Fig. 73:b.¹⁾

Among the sculptures from Northern Ch'i, which were already mentioned in the introduction as proof of the Iranian influence, was the funerary couch in MFA.²⁾

Here are no less than three drinking parties, and the rhyton is being used by the principal figure, Fig. 73:c.

On the Sasanian silver bowls the same subject is not uncommon. A good example is Orbeli & Trever No. 18, Fig. 73:d, with Rustam sitting on a decorated rug and with a wine cup in his hand. Musicians and servants are giving him a pleasant time.

FLORAL SCROLLS.

The other main type of patterns, which is obviously a loan from Persia and the Near East, consists of floral scrolls in different versions. Common to them all, irrespective of the shape of the leaves, the flowers and the fruit, is their symmetry. It might be a simple wavy scroll, with regular waves sending out stalks, leaves, fruit or flowers more or less naturalistically reproduced. Sometimes the wavy scroll becomes more complicated, and the stalks describe involved but still symmetrical curves. In still other combinations the scrolls form »trees«, closely related to the West-Asiatic »tree of life«, or can be put together in a rosette. The details of these scrolls are infinitely varied, and we can hardly find any exact duplicates, but the symmetrical composition is the ordinary type. Sometimes birds and quadrupeds are found among the scrolls, but they are never allowed to dominate the pattern, merely accentuating slightly the rhythmical arabesque. Another characteristic feature of the symmetrical scrolls of this type is that they usually form a pattern on the surface itself and do not give any plastic effect. The relief is mainly used on the mirrors.

By the pattern of leaves, flowers and fruit we can divide these motifs into several types, namely: 1. vine scrolls, 2. vine and palmette scrolls, 3. vine and pomegranate scrolls, 4. scrolls with only vine leaves, 5. palmette scrolls, 6. palmette trees, 7. rosettes. These main types, too, have many variations, which cannot all be enumerated.

VINE SCROLLS: Fig. 74.³⁾

The vine scrolls are undoubtedly the best to start with in our description. They are of different types but are always distinguished by the grape clusters and the characteristic vine leaves. The leaves may vary and palmettes are often added

¹⁾ O. Sirén, *Chinese Painting*, Vol. III, Pl. 49.

²⁾ L. Sickman & A. Soper, *op. cit.*, Pls. 40,41.

³⁾ We prefer to name them vine scrolls, not grape scrolls, as they contain leaves as well as grape clusters.

to the grape clusters. The primary scroll is wavy with alternating grape clusters, palmate leaves, and small spiral hooks along the stem. As such it appears as a border on a cup with handle, Fig. 74:a. But more artistically executed are the wavy scrolls on some boxes in FMc and FGA, Fig. 74:b,c, with several more spiral hooks and a somewhat more lively movement. The scrolls start from the edge of the box and end in a leaf with a parrot and a crane standing in the centre. The symmetry is a characteristic feature of these scrolls and so is the shape of the grape clusters, which are bent at the tip. The scrolls often encircle a bird, and birds occur among leaves and clusters. A variety of this pattern is represented on silver-backed mirrors, as, for instance, in FVc, Fig. 74:f, where lions are climbing among the scrolls (Pl. 2:a). Together with the real vine leaves here are lobed and spirally twisted ovate leaves, but the grape clusters exhibit the typical bending tip. A similar vine scroll is also found on a lion and grape mirror from Hōryūji, from A.D. 607, Fig. 74:e. Another small bronze mirror in MFEA shows the scroll starting from the cord knob and ending in a leaf at the edge, Fig. 74:d. In some ways it is a more naturalistic rendering of the motif.

A considerably more intricate pattern, yet naturalistic in details, is the scroll on a bowl in MIA (Pl. 5:a). A wavy stem is the main motif with two branches filling out each wave-trough, Fig. 74:j. Among leaves and grape clusters there are various birds. On this bowl the small scrolls are parallel, but on a cup with handle in FGA they entwine each other, forming a still more complicated pattern, Fig. 74:h. A small separate scroll fills out the wave-trough, and the artist has abandoned the strict symmetry by putting a hare into the picture.

No parallel to this complicated type of scrolls is to be found on bronze mirrors, nor in any other material. Closest are the bronze mirrors with lion and grape pattern and pairs of auspicious animals, Fig. 75:i. There the stem is more elaborate than on the simple wavy scrolls, but, because of the animals, the scrolls have not space enough to dominate the pattern as on the silver vessels.

Another variety of the wavy scroll with vine leaves and grape clusters is found on the two hemi-spherical bowls in OKB and in MFA, Fig. 74:l. Outside the bottom is a horizontal wavy scroll, from which branches grow up along the sides. At the transition the vertical scrolls run beneath a plain band, winding more freely along the sides of the bowls. A certain symmetry occurs also here, and between the branches there are lions and birds drawn in a fanciful manner. The leaves of these vine scrolls are considerably more conventionalized than the earlier ones, and of ovate shape with a curled tip and more or less undulate. But tendrils of characteristic shape are also added.

Where the silversmith has got the idea for this pattern is no problem. Among mirrors with lion and grape pattern we have already shown how common the wavy scrolls were. As a rule the surface of the mirrors is divided into two zones, each having a wavy scroll with lions, birds and other animals, Fig. 74:m. These scrolls are separated by a ridge. In some cases the central scrolls are composed as a radial

star or in the shape of a rosette, and then continuing over the ridge into the outer zone. Thus they have obliterated the boundary between the two zones and let the scrolls dominate the composition. Fig. 74:n.

The scroll motif from the bronze mirrors is, however, not copied on the silver bowls, though the idea of letting the scrolls pass over a ridge is evidently the same. The tendrils and the conventionalized leaves occur also on the mirrors, while the animals are considerably changed.

A step further in the dissolution of the symmetrical vine scroll pattern is illustrated in a silver bowl in MFEA, also from late T'ang, Fig. 74:o. The scroll pattern is weak and lacking the energetic wavy line.

Just at the end of T'ang, or probably somewhat later, we can place two silver specimens, a bottle-shaped vase and a clam shell, both with the vine scroll motif of an entirely different character. As they lack the symmetrical composition of the earlier examples, they have been put together with the group of new Chinese patterns, Fig. 97:x. (Pl. 23:a,c.)

If we follow the use of the naturalistic vine scrolls in other material, we shall find them on textiles. Often they are used as a circular frame for a phoenix or a hunting scene of Sasanian type. The former motif is represented by the well-known arm-rest, which is covered with brocade of phoenix design, Item 48, in Shōsōin. The leaves have partly folded lobes of a type that becomes very common among other scrolls. A brocade with hunting scenes shows a similar scroll, Fig. 74:k.¹⁾ We can still see the leaves, though some of the lobes are folded. On another example from »cover for *Saishowō-kyō*», Item 361, in the Shōsōin, the leaves are seen from above, but they are three- instead of five-lobed, as on the rest of the scrolls. Both types are equally characteristic of the real grape-vine, and as a matter of fact the different types of the leaves allowed the artists a certain freedom of variation. What is interesting about the last-mentioned scroll is that it frames a *khinnari*, a cross between man and bird often occurring in Buddhistic iconography.

We have other examples from decorative art showing the use of the more naturalistic vine scroll. The examples mentioned are sufficient to illustrate how suitable it was for gold and silver work.

Before we describe the more fanciful vine scrolls into which other details also enter, it might be appropriate to trace the non-Chinese origin of this motif.

We look almost in vain for representations of the vine scrolls in China before T'ang or Sui, in spite of the fact that the grape-vine is said to have been introduced already by Chang Ch'ien, when he returned from Bactria in 126 B.C.²⁾

Among the earliest vine scrolls in China is a framing border in Cave No. XII at Yün-kang from ca. A.D. 490, Fig. 74:q. An attractive vine scroll occurs also on a recently excavated brick from Hsi-an, datable to N. Chou (550—75), Fig. 74:r.

¹⁾ Gomotsu Jodai Senshohokumon, No. 11.

²⁾ B. Laufer, *Sino-Iranica*, p. 220 ff.

In the article by Schuyler Cammann the author describes the introduction of this pattern into China as a result of Manichaeism.¹⁾

He explains the symbolic meaning of the grape-vine as »Fruits of light, which formed the only suitable food for the ascetic adepts«. In combination with lions, which were »beings of light«, this pattern became an expression of Chinese Manichaeism. About the vine scroll itself he says: »The other element in the lion and grape patterns, such as the profusion of the grapes themselves, would have contributed to this form of symbolism as well. The T'ang Court imported new kinds of grapes from Central Asia, and about the year 640 learnt from the people of Turkistan the art of fermenting them to make wine (Laufer: Sino-Iranica, p. 232). Thus the grapes became symbols of luxurious eating and drinking, making them fitting representations of the riches and plenty that would accrue in times of universal peace.«

There is no doubt that the ultimate origin of the grape-vine motif lies far back in the Near Eastern or Classical worlds, as was conclusively shown by Hamilton Bell.²⁾

Scholars dealing with the lion and grape pattern on mirrors have unanimously regarded the vine scroll pattern as a Western import, and they have emphasized the similarities with the Mschatta reliefs.³⁾

The nearest way is, however, to go to the Sasanian silver work and try to find prototypes there.

On the oblong, lobed dishes, described under Fig. 20:f,g, there are, among other ornaments, vine scrolls in a fairly naturalistic design meandering along the side-lobes, Fig. 74:p. They emerge from one and the same point, describing three waves each with grape clusters and vine leaves in the troughs. The grape cluster at the top has to make room for a quadruped eating the fruit. The grape clusters have the same curvature as on the Chinese scrolls, but they are without the small epicalyx. The leaves are palmate with the veins accentuated. Besides, there are half-palmettes with spiral lobes as on the Chinese scrolls. On the whole, this Persian scroll is heavier in design, which is to a certain extent due to different technical execution. The Chinese scrolls were traced, being thus confined to the surface, while the Persian ones were cut in high relief.

A somewhat simplified type of the wavy scroll occurs on a big circular dish of bronze, reproduced by Smirnoff, No. 119, and Orbeli & Trever, No. 68. One of the narrow zones is adorned with a curling scroll with leaves and grape clusters of characteristic form and with small tendrils, Fig. 74:u. Owing to wear and tear the finer details have disappeared. The same has happened to the scroll framing a central rosette on the dish, Smirnoff No. 121 (our Fig. 74:t). In each wave-trough there are a pair of grape clusters, leaves, and half-palmettes. The veins are visible on the leaves, while the grape clusters only show a pear-shaped outline. In this

¹⁾ S. Cammann, op. cit. p. 288.

²⁾ Hamilton Bell, op. cit.

³⁾ W. P. Yetts, *The Cull Chinese Bronzes*, pp. 167—73.

version the lobed leaves are heart-shaped with the tip drawn out and sometimes bent, thus resembling the Chinese types of leaves.

The simple wavy scroll might be exemplified by other Persian silver vessels, while the more complicated one has its parallel on a richly adorned dish¹⁾, Fig. 74:s.

The entire bottom is adorned with a grape-vine in the shape of a tree, the branches of which are gently curving over the whole surface. Near the ground the stem divides into two main branches, which send out smaller wavy scrolls. At the end of the scrolls there is a leaf or a pear-shaped grape cluster. The leaves are palmate with distinct veins and among the scrolls we find falcons and ducks. Even in this case the drawing is rather heavy in comparison with that of the Chinese scrolls, partly because their reproduction is executed in relief.

On a bottle-shaped vase reproduced by Smirnoff No. 86, the same grape-vine is twining around the sides in high relief, Fig. 74:v. Among the scrolls there are birds, obviously falcons, and animals resembling foxes or wolves.

Although these examples of vine scrolls from the Sasanian silver work afford far from exact models, the Chinese might nevertheless have been inspired by similar motifs. As usual, they remodelled them after their own taste, imparting a new movement and rhythm to the ornament. The spiral grips the bent scrolls and plays around with leaves, clusters and stalks. Undoubtedly the fixed linear rhythm, so characteristic of the curling scrolls and cloud volutes during Han and the Six Dynasties, has been transferred to the borrowed naturalistic motif. Very closely related to the Chinese patterns is the decoration of the vine scroll that occurs so abundantly on the famous relief of the Mschatta façades.²⁾

Here we have more of the pronounced curling movement, but in any case the pattern differs too widely from the Chinese version to serve as an exact prototype. It is interesting to notice that here we find different types of leaves occurring together with the Chinese vine scrolls, but more or less conventionalized. We have the palmate, the three-lobed and the ovate leaves with elongated tip. The tendrils appear together with clover-shaped leaves. In general the grape clusters are pear-shaped but without the three small epicalyx leaves at the hilt.

As long as we are uncertain about the dating of Mschatta³⁾ it is difficult to establish any definite connections between China and Syria on this point, but there is hardly any doubt that this type of ornaments did in some way or other inspire the T'ang artists. Further evidence of the common occurrence of vine scrolls in the Near East at that time is given by the Syrian pottery.⁴⁾

¹⁾ In a private American collection. Cf. A. U. Pope and Ph. Ackerman, An unpublished Sasanian silver dish (Bull. of the Iranian Institute, Vol. VI, Nos. 1—4 p. 50 ff.).

²⁾ J. Strzygowski and B. Schultz, Mschatta (Jahrb. d. Preussischen Kunstsamml. XXV, 1904).

³⁾ S. Diamnd, op. cit.

⁴⁾ Cf. A. Lane, Early Islamic pottery, London 1947, pl. 4.

VINE AND PALMETTE SCROLLS: Fig. 75.

Besides these relatively naturalistic vine scrolls, in which grape clusters, vine leaves and tendrils clearly indicate their botanical species, there are, however, many other varieties, both on gold and silver objects and on bronze mirrors. Palmettes and more or less conventionalized leaves are often arranged among grape clusters and vine leaves. Good examples of wavy scrolls of this type are afforded by the big silver jars in Shōsōin, where the scrolls encircle the hunting scenes (Pl. 16), Fig. 75:a. Among elongated grape clusters and palmate leaves there are here heart-shaped palmette flowers and narrow, indented leaves and volutes. The scroll is more elegantly executed than previously, but the dominant details are still grape clusters and vine leaves.

A good example of this combined scroll is also found on the golden box (CKc No. 39), Fig. 75:b, with a pair of lions running among the leaves and fruits. The vine leaf is partly folded and indented and half-palmettes appear here and there, together with palmette flowers. The complicated vine scroll may also have these details, as can be seen on stem cups in CKc and OKB, Fig. 75:c,d.

A related composition of vine scrolls occurs also on the circular platter in DWc, with four symmetrical «trees» arranged on the bottom, Fig. 75:e. At the junction of the scrolls there are palmettes, and the grape clusters as well as the leaves are naturalistic. On this platter the vine scrolls are connected with palmette scrolls and leaves, all strictly symmetrically drawn.

The vine and palmette scroll may be arranged to represent the «Tree of Life», for instance on the two egg-shaped reliquaries from the five-storeyed pagoda in Hōryūji, which dates from A.D. 607, Fig. 75:h.

Arranged like a tree, these scrolls occur in *p'ing t'o*, as on a box in the T'ang exhibition in London 1955¹⁾ and preserved in thin silver sheet as fragments in MIA, Fig. 75:i. On a box and cover in WSc the lid and bottom are decorated with four kidney-shaped leaves, formed of thin scrolls, with vine leaves and palmettes, Fig. 75:g.

Passing to other materials than gold, silver and bronze, we meet with this scroll motif also in bone carving, as for instance on the Shōsōin box, Item 444, where vine scrolls with interfoliated palmettes are used as borders, Fig. 75:j. Birds and lions are placed among the scrolls.

It is not so easy to trace this motif in Sasanian gold and silver work. An unusually rich variety of vine scrolls with palmettes, however, appears on a large dish, reproduced by Smirnoff, No. 111. In the central field are two scrolls, proceeding from the same point, and in the outer zone is a wavy scroll with grape clusters, vineleaves and palmettes, framing chamois, deer and birds, Fig. 75:m.

The closest parallels might otherwise be vine scrolls containing both various kinds of palmettes and pomegranates. The palmette ornaments and grape clusters

¹⁾ Oriental Ceramic Society, Loan Exhib. of The Arts of The T'ang Dynasty, No. 353.

with vineleaves occur only on the remarkable bronze coverings in the Dome of the Rock, Jerusalem, from A. D. 691—692, Fig. 75:k,l. These scroll patterns prove, however, that the type occurred in the Near East during T'ang and is not a Chinese invention.

VINE SCROLLS WITH POMEGRANATE: Fig. 76.

A more unusual type of vine scroll on silver-backed mirrors, such as Fig. 76:a, is a wavy scroll with vineleaves, grape clusters and pomegranates in connection with lions and birds. Most of the details seem to be naturalistic, even though the pomegranates have been encased in spathe leaves and given a lily ornament on the tip. This type of pomegranate is common just in that connection. On another mirror with a silver back similar scrolls are arranged as a rosette, Fig. 76:b, and in every »petal» there is either a pomegranate or a grape cluster enclosed in leaves (Umehara No. 97). Much more common on the silver-backed mirrors are the scrolls with vineleaves and pomegranate only, exemplified by Umehara No. 99:b, and in detail reproduced in Fig. 76:c. As a rule these scrolls are arranged radially from the cord knob with four main scrolls, each of which is extended into two stalks. Examples are, for instance, Umehara Nos. 94,95,99a,100a,101,102, where different kinds of animals have been interspersed among the scrolls, Pl. 13:b.

As a wavy scroll this motif also appears on a gilt bronze cup with handle in MMc, in both a simple and a more complicated version, Fig. 76:d.

The pomegranate was already found in Chinese decorative art during Suei and was then used in the Tun-huang paintings, as in Fig. 76:j, from a ceiling, or on bronze mirrors with characteristic rosette patterns composed of the fruit, Fig. 76:k.

In Persia there are similar patterns. On a bronze bowl, Orbeli & Trever, No. 65, with a hunter on horseback in the centre, there are both a wavy scroll with vineleaves, pomegranates and palmettes and, furthermore, in the outer zone scrolls coming out of vases, with yet another kind of flowers and leaves, Fig. 76:e. Another bronze bowl, Orbeli & Trever No. 67, has also different types of scrolls, grape clusters, vineleaves and pomegranate, Fig. 76:f. The pomegranate itself has an almost exact parallel on the small spherical ewer, Orbeli & Trever No. 55, where the spandrels between the four medallions are adorned with pomegranate scrolls, Fig. 76:i. Another example is reproduced in Fig. 76:h, Orbeli & Trever No. 74.

Only very seldom does the vine scroll seem to be combined with lotus. It would then be justified to include it among new Chinese patterns, Fig. 93:h.

* * *

From our description it will be evident that the vine scroll in its varying representation was a very popular motif in T'ang ornamentation on both gold and silver work, on textile and other materials, but it reached its greatest importance in the typical mirror decoration with lion and grape pattern.

Without any doubt the mirror pattern has been of great importance for gold and silver work, not only because some mirrors with a gold or silver back were the first to have it, but because here the silversmiths had an excellent ornamentation, which they might use for different types of vessels. The vine scroll was in no respect unusual on Persian silver vessels either, or in other ornamentation from the Near East. For the Chinese it was natural to take over this pattern together with the metal shapes. It has, however, been possible to establish how freely the Chinese remodelled the motifs in their own style, which is distinguished by a more vivid rhythm and with the spiral as an essential feature. Characteristic of the Chinese vine scrolls is the symmetrical composition, which is seldom violated and in reality is non-Chinese. The irregularity is seen only in such details as the arrangement of grape clusters, leaves, pomegranates, palmettes etc.

PALMETTE SCROLLS: Fig. 77.

On some of the described vine scrolls there are palmettes among the grape clusters and the leaves, Fig. 75:a. There was no reason to describe there in a more detailed manner this ornament, which becomes the predominant one among the second group of scroll patterns on gold and silver inspired by Persian art. The simplest palmette scroll, which appears already on a few Sui mirrors, consists of a wavy scroll with half-palmettes of the same type as Fig. 77:a, and occurs also together with curl borders on the double-knife (Pl. 1:a), Fig. 77:p. Three or four lancet petals form the half-palmette, and the outer lobes have the points rolled up in spirals. This theme varies and so does the number of petals, but the longest petal always has the tip rolled up.

Sometimes the wavy palmette scrolls are adorned with an ornament similar to a *fleur de lis*, i. e. a simplified full palmette, Fig. 77:b,d, appearing on a pair of scissors in FMc.

The next type of palmette scrolls, Fig. 77:q-y, consists of two spiral lobes enclosing a full palmette, with three or more petals and an «eye» at the base. This palmette often resembles a conventionalized grape cluster and is characterized by round petals, which distinguish them from the early full palmettes with lancet petals. Sometimes the central petal is drawn out into a tip, which is common particularly for the scrolls on pairs of scissors, Fig. 77:t. The wavy scrolls of the types described mostly occur as borders on boxes, cups, bowls and, furthermore, as mountings on weapons and furniture.

The wavy palmette scroll may also become somewhat more elaborate, and it is then traced on the outside of a stem cup, Fig. 77:v, or on a cup with handle, Fig. 77:y. In these cases the palmettes are somewhat richer in their execution and similar to flowers, as in the latter example. Birds are sometimes flying among the wavy scrolls, but they are difficult to identify. Possibly they represent orioles or other small songsters.

* * *

Palmette scrolls are mainly found on mirrors, which afford parallels to Fig. 77:a, as for instance Umehara Nos. 16,17,19,25,26,27, with early lion and grape pattern. With a somewhat freer and richer execution it is also painted on boxes etc. in Shōsōin (our Fig. 77:x).

During the Six Dynasties a similar palmette occurs already on Buddhist sculpture, which came to China via Gandhāra and Central Asia. There are numerous different palmette patterns in the Yün-kang caves and on the steles from the end of the 5th century up to Sui. It is mostly the lotus palmette used in forms like those in Fig. 77:n. These palmette patterns are in themselves a loan from Western Asia, but at the beginning of T'ang there were many new types of palmettes as a consequence of a more direct contact with Persian art, e.g. the painted palmette scrolls from Sui in Tun-huang, Fig. 77:i,k.

In Persia the closest parallel to these palmette scrolls is found on the oblong, lobed dish, Orbeli & Trever No. 58, which has along the lip a scroll with half-palmettes, Fig. 77:h. The same dish is reproduced by Smirnoff No. 78 (our Fig. 77:l).

Compared with the vine scrolls described earlier, the decoration is heavier, mainly owing to the relief technique. In Sasanian art this scroll ornamentation occurs in a more elegant form on the stuccos from Ctesiphon, Fig. 77:m.

The wavy scrolls with full palmettes are not so easy to trace in the Sasanian ornamentation, but the sides of the cylindrical bowl in Orbeli & Trever No. 51 are divided by borders with powerful scrolls of a similar type (our Fig. 77:z) and the small scroll on the bowl Orbeli & Trever No. 26 also exhibits a similar full palmette (our Fig. 77:o). Outside the bottom of the cup with handle in CKc (Fig. 24:k) there is likewise an elegant palmette scroll of this type, Fig. 77:aa.

THE PALMETTE TREE: Fig. 78.

The palmette, however, occurs still more often in another form on gold and silver work. On the beautiful lotus bowls (Pl. 3) each petal is adorned with palmette scrolls, brought together in the shape of a tree, Fig. 78:a,b. At the base of the petal there are two scrolls growing up, first apart from one another, then meeting again after making an S-curve and thus forming a heart-shaped field with a big palmette flower hanging down in the middle. Above, the scrolls continue to run together for a while, sending out small spiral volutes and then diverging into two stalks, forming spirals ending in a leaf. From the centre of these stalks small branches diverge. They enframe in a series of spiral hooks a new heart-shaped field with the tip formed by half-palmettes. At the base of this field there is a lily ornament and round the whole tree motif there are encircling scrolls, which end in half-palmettes. Here the Chinese silversmith has really varied the palmette motif in an exceptionally elegant and rhythmically vivid composition. There are innumerable stalks and hooks, half-palmettes and palmette flowers, but everything is held together by a symmetry which helps the eye to understand the structure of the

pattern. It is fanciful within strict unity, enjoyable in its contrast to the free landscape motif in the background.

This palmette tree is varied on several silver and gilded bronze specimens. One of the earliest examples in silver is one of the oval reliquaries from Hōryūji, from A. D. 607, Fig. 78:c. On a stem cup of gilded bronze, CKc No. 108, the heart-shaped bosses of the bottom are adorned in a similar way (our Fig. 78:d). In the petals around the sides the palmette tree enframes a bird sitting on a flower.

A cup with handle, CKc No. 90, has the sides adorned with a series of heart-shaped leaves or fields built up of palmette scrolls with a lily ornament in the centre (our Fig. 78:i). In another case the palmette tree has almost the character of a lily with several leaf-shaped palmettes and a beautiful flower in the shape of a tulip, Fig. 78:g (FMc). The scrolls are, however, strictly symmetrical and form a heart-shaped composition with the tip coincident with the trunk of the «tree». On a small box in Hak. the palmette tree has a more outspread «root», Fig. 78:h. The Chinese silversmith has thought it particularly fitting to use the palmette tree as decoration on the magnificent sword in Shōsōin (Item 307). Both at the rapier-guard and at the chape the sheath is cased with gold sheet in openwork and is adorned with this motif, Fig. 78:e,f.

The most ingenious use of the palmette scroll is made by the silversmith who is the master of the bowl, CKc No. 99. Its sides are chased with heart-shaped palmette patterns, Fig. 78:j,k. It can be regarded in two ways: either as four rows of petals one above the other or as palmette trees growing up from the bottom towards the lip and consisting of two scrolls, approaching each other in a wavy motion and thus forming a kind of «tree of life», Fig. 78:j. In any case it is a rhythmically charming composition, which has called for great confidence in design, and, owing to the elaborate plaited scroll-work, it gives a fanciful, stimulating impression. We do not know where one scroll ends and the other begins, and hardly how we are rightly to understand the pattern in its entirety. Undoubtedly the embossed lotus petals of the type found on the bowls Pl. 3 inspired this composition, although the embroidery-like pattern has been kept on the surface. Among the palmette scrolls there are different kinds of quadrupeds such as elephants, camels, boars, dog-like animals etc., and, in the air, flying birds.

A step towards a freer composition of the palmette scrolls is shown by two other silver bowls and a stem cup, evidently made in the same workshop as the last-mentioned object. Fig. 78:n is a detail of the bowl, CKc No. 100, with six-lobed sides and the lip undulated, Fig. 43:a. Each lobe is adorned with two scrolls tending apart from one another and forming the heart-shaped field or petal as found in the other examples. The palmettes of this heart-shaped petal are richly executed, and the rolled-up branches of the scrolls end in flapping birds. The scrolls growing on each side of this symmetrical heart ornament run in gentle curves towards the lip, sending out branches with palmette-shaped leaves and flowers resembling grape clusters. However, the subsidiary scrolls and branches

are not arranged in the same strict symmetry as in Fig. 78:k; here and there dog-like animals are climbing, while small birds are flapping around between leaves and tendrils. A similar pattern occurs on a stem cup in CSc (Pl. 6:b).

The other bowl in FMc (Pl. 6:a) has a scroll ornamentation which is very closely related to the last mentioned one, Fig. 78:m. As on the other two bowls, the pattern starts at the bottom, in this case at the foot-rim, with a series of heart-shaped palmette petals going somewhat up along the sides in strict symmetry. Emerging from them, the scrolls wind freely around but still in a certain rhythmical symmetry. Subsidiary scrolls and branches have three-lobed leaves, hooks and more or less richly executed palmette flowers. Among the scrolls there are *su-an-i* and bird deities; the lip of the bowl being adorned with a lily border.

Although the artists have abandoned the strict symmetry of detail as in these two bowls, the patterns are still very confidently executed and the details are in strict conformity to rules. The artist has evidently been influenced by the vine scroll pattern in his drawing of leaves and palmettes, but the decoration must still be designated as a palmette motif. They also show how well the Chinese understood how to adapt the decoration to the specimens they wished to adorn. If the surfaces were large, the ornaments were toned down by means of small irregularities so that they should not become monotonous.

Another symmetrical arrangement of scrolls, partly built up of half-palmettes, is illustrated by the circular silver platter on feet in DWc. The scrolls are, however, placed crosswise and do not form heart-shaped petals, Fig. 78:l.

The palmette tree in its richly varied Chinese version is not so easy to find represented in Sasanian art, but in any case the prototype is to be sought there. The silver ewer, Orbeli & Trever No. 49, gives an excellent example of a palmette tree of a similar type, Fig. 78:q. Palmettes and half-palmettes alternate with each other in strict symmetry without additions, but the composition is the same as in the Chinese examples. A cup with ring-handle, Orbeli & Trever No. 53, shows a freer execution of the tree: it is adorned on the outside with palmette trees of varying shape, held together by scrolls. Closely related to the more irregularly drawn scrolls Fig. 78:m,n is the radially arranged «tree of life» in arcades on the bronze tray, Pope No. 237¹⁾, Fig. 78:o,p,r,s.

THE LILY BORDER: Fig. 79.

The full palmette of a particular species occurs as border on some silver objects. The richly decorated bowl in FMc (Pl. 6:a) has along the lip a border of palmettes resembling a lily ornament, but undoubtedly representing full palmettes arranged in a line, Fig. 79:a. A similar pattern runs along the lip of a small stem cup in the same collection, Fig. 79:b. All the straps on the silver horse, CKc No. 131, are decorated with lily borders, but the palmette motif of this type is best repre-

¹⁾ A. U. Pope, A Survey of Persian Art, Vol. IV.

sented on the small silver sheet around the bottom of a glass stem cup in Shōsōin, Fig. 79:c.

Connected with the full palmettes of this type are the ornaments on the pair of scissors, together with palmette scrolls. It is quite simply a three-petalled palmette with the central petal drawn out into a tip and often with an «eye» at the base, Fig. 79:d. The two side-petals are cut off at the bottom, but they too have «eyes» below. In some cases the central petals are rounded instead of pointed, Fig. 79:f,g. As a rule these palmettes are placed along the edges of the blade of the pair of scissors, while palmette scrolls adorn the other blade.

The ornament is not particularly common, but it is worth mentioning, as there are good parallels in Sasanian silver work, Fig. 79:h, from a big ewer, Orbeli & Trever No. 49, which is richly adorned with palmette patterns of different varieties.

PALMETTE ROSETTES: Fig. 80.

The palmette can be combined in many ways. It becomes perfectly symmetrical when used as a rosette. Varying types of rosettes decorate gold and silver work, mainly circular boxes but also the bottom of bowls and cups, and on top or around the cord knob of mirrors. One of the most common rosettes is formed by kidney-shaped leaves with inscribed full palmettes, Fig. 80:a. The full palmette is sometimes richly executed, Fig. 80:a, whereas *b* and *e* are considerably simpler. The first-mentioned rosette is on the bottom of the bowl, CKc No. 100, with the rich palmette ornamentation reproduced in Fig. 78:n. In the centre of the rosette is a bird deity. The more simple rosettes, *b*, *c*, *e*, are from small circular boxes and cover with a small stellaria. Fig. 80:f is taken from a cup with handle adorned with palmette ornaments (Pl. 6:e), and *d* is from a cord knob of a mirror in *p'ing t'o* and belonging to FGA.

This rosette may, however, be given a still richer execution as shown by Fig. 80:l, a detail taken from the beautiful bowl in FMc with palmette scrolls (Pl. 6:a). Instead of the described full palmette there are lily ornaments, and the different scrolls are interlaced like the links of a chain. On one of the big mirror boxes in Shōsōin (Item 609) the *p'ing t'o* decoration is composed of rosettes, type Fig. 80:g. The petals have two indentations, double full palmettes and lily palmettes between each petal. The rosette of the circular box in FGA, Fig. 80:h, is nearly dissolved with birds among the irregular petals.

On the described examples of rosette pattern the petals have indentations on the outer edge and the full palmette is directed towards the centre. Another possibility was to turn the petal and then get the full palmette directed outwards as Fig. 80:k, which is from the circular box and cover in MIA (Pl. 1:b). This type of rosette seems to have been rather rare, while it becomes more natural and common in a somewhat changed form. If we let the palmette become framed by heart-shaped petals, we get a beautiful rosette much more easily.

A circular box and cover in MMc (Pl. 6:c) has a whorl of similar heart-shaped

petals embossed in the silver and decorated with a full palmette framed by half-palmettes.

On specimens in other materials than gold and silver the described rosettes were mainly used as decoration on circular dishes of pottery with *san ts'ai* ornamentation, Fig. 80:m, and also on the big incense burner of bronze in Shōsōin (Item 422).

Another way of forming a rosette was to start in the centre and let the petals grow out as on a real flower. Every petal is composed of a pair of half-palmettes connected with the next petal by the same stalk. Fig. 80:n,o, show how this rosette was used on a box and cover with a small lily ornament in every petal and as bottom of a cup with handle. An extensive but beautiful development of this rosette pattern is shown in Fig. 80:p taken from the big floral-shaped box and cover in EEc (Pl.8:c). In every petal the lily-stalk ends in a pomegranate and small spiral hooks are arranged at regular intervals, and in the centre there is an 'extra flower'. Still another variety of this splendid rosette flower is in the centre of the big dish in DWc, Fig. 80:q.

Sometimes the lily stalks became the main motif, forming then the points of a rosette star as on the box and cover, CKc No. 94, our Fig. 80:r. The palmettes have then become remodelled and resemble bell-shaped flowers. This rosette star is still the only one so far known by the author among the patterns in gold and silver work, but the idea appears in a more simple version on a bowl in RKM, where the bottom is adorned with a rosette motif, Fig. 80:s.

Still another type of rosette pattern on jewelry ought to be mentioned in this connection. As ornament for hairdressing or robes the Chinese used a thin gold-sheet with turquoise cloisonné and granulation in rosette form of the type in MMA, Hak., CKc, and other collections. The most simple rosette consists of only one whorl of petals around a circular centre. A step further is Fig. 80:t with palmette-shaped large petals between the smaller ones. Fig. 80:u has double whorls of petals and palmettes between every outer petal. The various combinations are almost unlimited, as these types of rosettes were very suitable particularly for the cloisonné technique (Fig. 80:v).

The rosette pattern is not difficult to trace in the Near East and can be illustrated with good examples from Sasanian Persia. The richest varieties are found on stuccos from Kish and Ctesiphon and in textiles¹⁾, but also gold and silver work can be decorated with palmette ornaments, Fig. 80:x-ab. Still more complicated patterns, and more akin to the Chinese, are used on the Mschatta reliefs in Syria, Fig. 80:ac, ad.

PETAL BORDERS: Fig. 81.

On several silver objects from Middle and Late T'ang we find a special type of border decoration, consisting of various types of petals put close to and partly

¹⁾ A. U. Pope, *A Survey of Persian Art*, Vol. IV, Pls. 173, 199–202.

overlapping each other, Fig. 81:a-d. Each petal is somewhat oblique, has a central groove and a shaded outer edge, often with an indentation. Sometimes the petals have the base directed towards the outer border of the vessel, as on the vase, CKc No. 114 (Pl. 20:c), and on the silver bowls from *Pa-lin* (Pl. 21), and in a few other cases growing out from the centre of the bowl as in Pl. 20:d and on the oval dish, CKc No. 119 (our Fig. 81:b). One might easily imagine that such a border represents a natural termination of the lip of a bowl and that it was composed by the Chinese themselves. This motif, however, also represents a loan. On Sasanian silver work we often find a similar border. Orbeli & Trever reproduce under No. 51 a bowl with the sides decorated with rectangular fields containing scrolls and standing deer alternately; and these patterns are framed in petal borders (our Fig. 81:f). The petals are drawn in a very similar manner, and above the decoration there are three rows of petals with shading on the outer edges. A similar border is used on the upper part of the globular ewer No. 55 in Orbeli & Trever, Fig. 81:i. Several other examples might be mentioned from Sasanian gold and silver work, Fig. 81:e, g, h. The original pattern might justifiably be sought in Persia. It is surprising that the pattern was not used at the beginning of the T'ang dynasty, when the Sasanian influence was strongest.

INDIAN PATTERNS

Besides grape and palmette scrolls there occur floral ornaments of a type not represented in Sasanian art or old Chinese motifs. The characteristic point about these patterns is their ostensibly naturalistic execution. Unlike the strictly symmetrical palmette ornaments and vine scrolls, there are motifs which are more freely drawn and richly executed. An important plant in these patterns is the lotus, the holy flower of Buddhism, which seems to be one of the first flowers the Chinese depicted and used in Buddhist iconography. This decorative flower occurs in numerous varieties. We have already met it in a very conventionalized form as a palmette in pre-T'ang ornaments. A more naturalistic version occurs even before T'ang both in sculpture and painting. Besides the two most common species of lotus, *Nymphaea stellata* and *Nelumbium speciosum*, we have during T'ang also pomegranate, malva, *sagittaria*, trillium, etc. in a more or less naturalistic execution. On the whole, there arose an obvious interest in floral ornamentation, which was something quite new in Chinese art. The explanation of this new interest in floral patterns is to be found mainly in the influence from Indian art. It is very probable that the Central Asian painters who worked in Ch'ang-an were the introducers of the special T'ang floral pattern, which will be described in the following pages. A man like Wei-ch'ih I-sêng was particularly famed for his naturalistic flowers. The naturalistic floral patterns are also to some extent found in gold and silver work, and even some figure motifs with a Buddhist connection can be studied here.

BUDDHIST FIGURES: Fig. 82.

The Buddhist iconography is undoubtedly best studied in the Chinese painting and sculpture from the first millennium A. D. When the Buddhist symbols were adopted in decorative art, especially on gold and silver, only a few patterns could be used having any symbolic purpose. Consequently we do not find many Buddhist figurative motifs used by the silversmiths. In *p'ing t'o* it is, as usual, easier to identify the rare motifs, and two of the *wu* — a musical instrument similar to a syrinx — in Shōsōin, Item 725,726, have the base decorated with *kalavinkas*, Fig. 82:a. The human-headed bird is mentioned in the Buddhist sutras as being the most beautiful and most sweet-voiced of all birds. The *kalavinka* is undoubtedly a fitting subject for a musical instrument, but then without any religious allusion. Very common in Buddhist sculpture are the *apsaras*, winged 'Celestial Beings' called the 'Buddhist Angels' and living in Sukhāvātī, Amitabha's Paradise, for those who have escaped from the circle of transmigration. They are represented hovering in the air with flowing garments and a celestial scarf floating around their heads and carrying or playing musical instruments such as the flute or lute, or holding lotus flowers.¹⁾

They have also in a few cases been used in jewelry, as seen in Fig. 82:b, reproducing a plaque in repoussé work with a flying *apsara*. A pair of these gold plaques are known and they might have been arranged on a hairdress or diadem. In full round is another pair in FGA, which probably had a similar function.

Kalavinkas, *apsaras* and *khinnaris* (another Celestial Being) could also be depicted in other forms of decorative art, e. g. on a *biwa* as inlay in mother-of-pearl, Fig. 82:c.

Another motif, likewise of Buddhist origin, is to be seen on a silver plaque in CKc, Fig. 82:d. Two opposed stags are resting beneath a tree with large flowers. Undoubtedly this is a description of Buddha's sermon to the gazelles, which is a common subject in Buddhist art as well in India as in Central Asia and China. Buddha is symbolized by the Bodhi tree with the flowers.

A figurative motif most common after T'ang but found also in a few examples on gold and silver work from this period is a child among lotus scrolls. On the bottom of two bowls in AIC, Fig. 82:f, a naked child is climbing among conventionalized lotus scrolls. Another example of the same motif is reproduced in Fig. 82:e, a seated boy holding a lotus stalk with a leaf. In this case the boy is made of gold in full round and mounted on a hairpin, in MIA.

Even if these children look quite Chinese, the motif has an Indian origin. Naked figures are placed among the lotus scrolls in Ajañtā (Cave XIX), Fig. 83:g, and similar figures are very often found together with lotus ornaments in Indian sculpture. A. Coomaraswamy has explained the motif as being the lotus born of a dwarf, or usually a Yakṣa, when the scroll comes out of the navel of the figure. Together with

¹⁾ W. H. Edmunds, *Pointers and clues to the subjects of Chinese and Japanese art*. London 1934.

Yakṣas are also found Nagas among the scrolls, which is illustrated by a door jamb from Bhumara of Gupta time.¹⁾

Most probably the Chinese took over the motif with naked figures, often of putto-type, among floral scrolls from India but gave it their own shape. They forgot the meaning of it and substituted to Nagas and Yakṣas common Chinese children with their typical hair knots.

LOTUS SCROLLS: Fig. 83.

The lotus scrolls are far from being as common as the earlier described vine scrolls. It is true that the palmette scrolls, Fig. 77:m, originally reproduced lotus palmettes and might thus be called lotus scrolls, but the similarity with the botanical flower is too insignificant to allow such a denomination, and the Chinese palmette has a Persian origin. On the silver work hitherto known from T'ang there very seldom occurs a scroll with clearly defined lotus flowers and leaves. A beautiful example is a silver-backed mirror, Umehara No. 103, possibly from Middle T'ang. In the outer zone of the lobed mirror Heavenly Horses and Celestial Deer alternate with lotus scrolls consisting of a stem, divided into stalks, Fig. 83:a. The stalks in their turn describe a spiral, framing a flower or a leaf. Furthermore there are depicted a bud, a seed-vessel and spiral volutes. A scroll with still freer movement occurs on a bronze mirror with Buddhist motifs, Umehara No. 64, a detail being reproduced in Fig. 83:c. All the characteristic details of flowers and leaves are found here and we can easily name the species, *Nelumbium speciosum*. The spiral volutes and the ending of the stalk are the only things that are ornamentally changed in the scroll. On the latter mirror the lotus scroll is well accounted for and shows evidently that this holy flower is changed into a mere pattern on profane specimens made of gold and silver not before the middle of T'ang, when Buddhism no longer held the same strong position as earlier.

On other specimens from the same time there occur scrolls of a similar type, among other things in an exquisite drawing on the foot rules of ivory in Shōsōin, Fig. 83:d. This lotus representation in particular is very interesting as it shows the lotus flowers in a function to which we shall have occasion to revert later on, namely as a socle for birds and a dancing figure. At the base there are spiral volutes of a type already described; leaves and buds are typical and so also are the different flowers.

On some silver bowls in AIC there is a scroll ornamentation which must also be referred to the lotus group, although the details of the plants are not so naturalistic as in the examples mentioned, Fig. 83:b.

The composition is of a similar kind to that on the bowls adorned with grape scrolls, Fig. 74:l, but the band separating the ornaments on the sides and the bottom actually divide the different scrolls. In the bottom zone there are five short hori-

¹⁾ B. Rowland, *The art and architecture of India*. Pelican History of Art, 1953, Pl. 79.

zontal scrolls, separated by climbing children, and in the upper zone we have eight similar scrolls, growing vertically and separated by birds and quadrupeds. The lotus flowers are summarily drawn and seen in profile, and they seem to represent *Nymphaea stellata* in a palmette execution. Outspread lotus leaves occur here and there among the spiral lobes and more summarily drawn leaf volutes. Of the Chinese animals and birds there is a falcon, which has just caught a fox or some similar animal. Everything points to a late T'ang dating of these bowls and they might as well be from the 10th century. These scroll ornaments are interesting because of the children, which are also depicted on the scroll from the above-mentioned foot rules in Shōsōin.

LOTUS SCROLLS WITH MAKARA: Fig. 84.

One particular kind of lotus scroll appears on the magnificently adorned hairpins used at the end of T'ang and with a pattern in openwork. A very popular motif consists here of a somewhat irregularly drawn, wavy scroll issuing from the jaws of a dragon's head and creeping over the tongue-shaped top of the hairpins, Fig. 84:a,b. A little further away from the jaws the scroll bears a big lotus leaf, next comes a flower in blossom, which might be regarded as a conventionalized lotus, and at the same converging point is another short stalk with a lotus flower seen in silhouette. The main scroll then branches off into weakly drawn stems, one of which probably terminates in a *Sagittaria* flower seen from above. As background to this lotus scroll there are numerous small spiral hooks, which it is impossible to figure out, and a pair of flying mandarin ducks. The whole pattern is made in openwork and gilt to make the hairpins light in spite of their size.

This motif is connected with the patterns found on the bowls from *Pei Huang Shan* from A. D. 877.

The motif might, however, be connected with the mythical animal called *Makara* so common in Indian art, and from the jaws of which lotus scrolls are issuing. Many examples of this motif are found in Indian sculpture from the centuries before Christ to the twelfth century A. D. Fig. 84:c,d reproduces some typical examples of the Indian motif. Coomaraswamy¹⁾ writes about this pattern:

»Makara is obviously a symbol of the waters and. . . . more specifically of the Essence in the Waters, the principle of life. The type is well known as the vehicle of Varuna and the banner of Kāmadeva, and it is significant that these deities are sometimes identified; and as the vehicle of various Yakṣas and Yakṣīs, and of the river-goddess Gangā.» In its Chinese version it has of course been remodelled and mandarin ducks have been added as symbols of happy marriage. In another case these birds are replaced by flying *fêng-huang* holding a knot in their beaks, Fig. 51:a.

¹⁾ A. Coomaraswamy, *Yakṣas* I—II, 1928, 1931.

LOTUS FLOWER WITH SHORT STALK: Fig. 85.

It is very common to find the lotus flowers depicted only with a short stalk ending in a spiral volute. The earliest appearance of this lotus flower is on a silver-backed mirror in EEc, which, judging from the decoration, should have an early dating. In the outer zone various birds and lions are moving among small lotus flowers, Fig. 85:a. They are gentle in design and undoubtedly represent *Nymphaea stellata*, the blue lotus, the petals of which are lanceolate and not broad like those of the more common *Nelumbium speciosum*. An excellent example of the latter formed of a scroll with half-palmettes is found on the globular box, CKc No. 93, our Fig. 85:b. The flower is drawn somewhat from above, showing the characteristic seed-vessel and the different whorls of petals.

Most of the lotus representations of this kind date from the middle of the period. On all the large silver bowls from *Pa-lin* (Pl. 21) there occurs among other things a lotus flower, *Nelumbium speciosum*, together with a big leaf and a bud, all on a short stalk ending in a spiral volute, Fig. 85:c. This motif varies on bowls and covers but maintains its basic pattern. Each bowl and cover repeats it three times with sufficient differentiation in detail to avoid reduplication. The flower in blossom is drawn half from above with the characteristic seed-vessel, and the petals have one edge folded. The bud is seen in silhouette with the petals somewhat spread out and the big leaf half from below, forming a fan. On the stalk there are, furthermore, small spiral hooks. The vein system of leaves and flowers is carefully reproduced and the outer edge is shaded. From this way of drawing an illusion of relief or roundness is obtained. The lines are strongly and confidently traced but the artist did not seek to produce strict symmetry. The composition is confined within gilded ovals. At first these five-lobed silver bowls with their characteristic decoration were almost unique, but to-day several bowls of a similar type have been found and thus give a background for and a clue to the dating. Of similar shape but four-lobed instead of five-lobed is a bowl in SJc, Pl. 20:d. The lobes are outwardly adorned with an ornamentation closely related to Fig. 85:c. Two lotus flowers, a bud and three leaves are brought together within an oval, Fig. 85:d. The flowers have double seed-vessels but there is no doubt about their botanical species. The stalks are shorter, but the spiral volutes are also seen and the leaves have their characteristic silhouette.

Related to these lotus patterns is the border on two silver bowls in RKM and MFEA.¹⁾ Around the brim is a border of lotus flowers with the characteristic drawing of the scrolls and with a stalk ending in a corniform volute, Fig. 85:e,f. The typical lotus leaf is omitted and is replaced by a half-palmette, but the shape of the petals is the same as in the former examples.

Good parallels to this lotus pattern are as usual found on the mirrors. It might

¹⁾ One described in: V. Sylwan, *En kinesisk silverskål från T'ang-Dynastin*. Röhsska Konstslöjdsmuseets årstryck, 1947.

be justified to compare it with the beautiful lotus scroll, Fig. 83:c, on a marriage mirror, as we here find the flower in blossom, leaves, buds and spiral volutes (Umehara No. 64). On another bronze mirror (Umehara No. 92) there is an outer zone adorned with flowers related to those on the big silver bowls, Fig. 85:g. On most of the mirrors the lotus leaves are, however, replaced by vine leaves with folded lobes, Fig. 85:i. The typical stalk is frequently met with and it is undoubtedly this flourishing type of pattern the silversmiths tried to get by shading. A peculiar parallel to Fig. 85:e,f is found on a mirror (Umehara No. 90) with a border similar to that in the main pattern, Fig. 85:h. How this flourishing lotus motif is remodelled and combined with other elements we shall find in connection with T'ang Innovation Patterns.

LOTUS BLOOM AS SOCLE: Fig. 86.

A special use of the lotus bloom with shorter or longer stalk is as a socle for birds or figures. In our account of phoenixes we also included under Fig. 57:n a bird standing on a lotus bloom with short stalk. The leaves are almost the same as vine leaves and do not belong to the lotus. On a silver-backed mirror the pattern consists of a rosette of heart-shaped vine scrolls with lotus and birds sitting on the flower, Fig. 86:c. On several silver specimens there is a very rich floral scroll, which is not so easy to determine, but in which we have at least one lotus with a peacock or a phoenix. The most magnificent example of this ornamentation is on the large mirror in Shōsōin with a silver back, Item 694 (our Pl. 15:b). One zone is adorned with four floral scrolls, all starting with a lotus bloom and with standing *jéng-huang* and peacock, Fig. 86:a. We shall not describe here in detail the scroll itself, but it might suffice to state that the lotus bloom with its bud had this particular function. Another example of the same pattern is on the large platter in MIA (Pl. 9:a), the central field of which is adorned with a peacock standing on a lotus and framed in this extremely vivid scroll pattern. On a cup with handle, CKc No. 104, there is a peacock standing on two lotus blooms, Fig. 86:b.

If we tried to trace this pattern on specimens made of other material than gold and silver, we should come across it frequently. The mirrors offer as usual good examples, as for instance an eight-lobed bronze mirror, Umehara No. 48, with two opposed *jéng-huang* each on lotus flowers, with stalks emerging from a pomegranate. Above there are two mandarin ducks also on lotus flowers belonging to the same scroll, Fig. 86:d.

On a mirror in Shōsōin (Item 61, from A. D. 756—58) there are *jéng-huang* standing on a pair of lotus blooms, which in their turn are emerging from a leaf attached to a scroll with bud and vine leaf. The pattern occurs also on mirrors in *p'ing t'o*, Umehara No. 107, adorned with two fat mandarin ducks standing on a lotus bloom, Fig. 86:f.

The motif is common on the earlier mentioned foot rules of ivory in Shōsōin (Item 35), where lotus with growing stalks and leaves serve as a socle for both

proud *féng-huang*, for mandarin ducks and geese with the necks twining round each other, and a small dancing boy, Fig. 83:d.

In a colourful version the pattern occurs in painting on the petals of the lotus-shaped socles of wood in Shōsōin (Item 636), where flowers and leaves are almost baroque in design. From these painted scrolls we pass over to the stone engravings from Pei-lin at Hsi-an, now at the museum in Hsi-an. A very flourishing and vivid scroll, from A. D. 736, has a border of lotus flowers with birds, *apsaras* and Bodhisattvas, Fig. 95:m. As a matter of fact there occur many examples of the lotus socle on these reliefs, Fig. 86:g,j.

LOTUS ROSETTES:. Fig. 87.

A more common use of the lotus flower in T'ang ornamentation on gold and silver work is as a rosette. If we look at a lotus from above, it forms in itself a rosette pattern, which the Chinese and before them the Indians discovered quite early. The lotus rosette is often met with on boxes and in the bottom of the bowls, as was the palmette rosette described above. A good example of the pattern is represented on a box and cover in FGA, Fig. 87:d. The petals consist of half-palmettes but the characteristic seed-vessel reveals the identity of the flower. On a cup, CKc No. 104, the bottom is adorned with a flower, possibly a lotus, although the seed-vessel is replaced by a small star-flower, Fig. 87:f. The same pattern is also found *inter alia* on the bottom of a cup with volute handle in WSc (Fig. 1:h).

Some of the earliest lotus rosettes are found on the cord-knobs of mirrors with a silver back from Sui, Umehara. Nos. 8,9 (our Fig. 87:h).

Mirrors in *p'ing t'o* were suitable for adorning with lotus rosettes. In MFA there is an eight-lobed mirror with a lotus bloom in the centre around the cord-knob and four flowers with a crossed chequer field as seed-vessel, Fig. 87:b,c. Between the lotus flowers there are also a pair of seed-vessels connected with each other. An early example of the lotus rosette is found on top of the reliquaries from Hōryūji, from A. D. 607, Fig. 87:a.

* * *

The lotus pattern of the types described is not used as a decoration on gold and silver work to the same extent as the Persian floral scrolls, but it is still of great importance for the T'ang style in general. It would be worth while to make a special survey of the lotus in Chinese art before and during T'ang but here only a short remark shall be made. The lotus is the first naturalistic flower met with in Chinese ornamentation and the first examples known up to now are the lotus scrolls on two bronze bowls from Late Han found in Korea.¹⁾ While Buddhist sculpture was taking form during the fourth to the sixth century A. D. the lotus

¹⁾ S. Umehara, Chōsen kobunkwa Sōkan, 2. Kyoto 1949. Pls. X,XI.

flower was used as a socle or base for Buddha himself, as a rosette in the ceiling of the caves with Buddhist descriptions, and enframing the deities as scrolls and plants. Examples of the rosettes are given in Fig. 87:j,q, from Suei, and their Indian prototypes in Fig. 87:k,l. The lotus rosette is found in Bhārhut, Sāñchi, Amarāvati, Ajañtā and other places and, further, in painting from Ajañtā, and could be illustrated with numerous examples.

Lotus plants were used mainly on either side of the standing or sitting Buddha as in Fig. 87:n,o,s, reproduced from steles of the sixth century. The flowers are quite naturalistic and close in type to Indian versions. A very common motif in Indian art is the lotus rising from a vase, symbolizing 'vases of plenty'.¹⁾ This is also found in Chinese sculpture, e. g. Fig. 87:m from a stele from the first half of the sixth century. Not until the end of the sixth century did the lotus pattern become more frequent as a scroll in Chinese art, Fig. 87:s. This scroll with flowers and typical leaves encircles a Buddha on a stele in FGA.

The lotus scrolls are however a very common ornament in the Buddhist painting from T'ang, best illustrated in Tun-huang. Here the development of the lotus pattern can be studied from the Six Dynasties until Sung. Typical T'ang lotus scrolls can also be found on the engraved stones from Pei-lin, to which we shall revert later on.

The Indian prototypes of the lotus scrolls are well represented both in sculpture from Sāñchi, Amarāvati, Deogarh, Dhāmekh etc. (Fig. 84:d; 91:c,d) and in painting mainly from Ajañtā (Fig. 83:e,f,g; 91:e,f). The lotus scroll is in fact one of the most common motifs in Indian art from the first five hundred years A.D. A. Coomaraswamy has made a close study of the lotus and explained its symbolical background in the following words:²⁾ '... in early 'decorative' art, which from our point of view should rather be regarded as an iconography of the Water Cosmology, the Plants, whose virility and healing powers are so much stressed in the literature, are almost invariably represented by the lotus, no doubt because of its directly evident origin in the Waters. So, too, the lotus represents the Tree of Life; this cosmic tree which sprang originally from the navel of Varuna, bearing the deities within its branches (presumably thought of as those of an actual tree), when later it is represented ... as rising from the navel of Nārāyana or Visnu and bearing Brahmā ... (it) has always the form of a lotus, whence Brahmā's epithets Abjaja, and Abjayoni, 'born of the water-born' i. e., of the lotus.

Except in the case of the lotus medallions, representing the upper surface of a single flower, it is the whole lotus plant that is generally represented in art. This whole plant, in Nature, consists of a rhizome, with nodes at regular intervals, each node provided with small scale leaves and rootlets, and giving rise to numerous larger leaves and flowers, which rise to the surface of the water; in other words,

¹⁾ A. Coomaraswamy, *Yakṣas*, Part II, pp. 61—64.

²⁾ A. Coomaraswamy, *op. cit.*

there is a creeping submerged root-like stem which throws off flowers and leaves at intervals, but there is no branching stem, and the stalk of each flower or leaf rises directly from the rhizome. Bearing these facts in mind, it is easy to recognize in the ordinary lotus spray, whether rising from a vase of plenty and/or forming a vegetative meander springing from a vase, a conch, a *makara's* jaws, a Yakṣa's mouth, or a Yakṣa's or Viṣṇu's navel, a portion of the whole plant.»

When the lotus patterns were adopted by the Chinese together with Buddhist iconography, the artists must have known their meaning. Later on, however, lotus scrolls and plants were obviously used in other connections also and became more or less a mere ornament. On the later silver hairpins (Fig. 97:k,o) the lotus scrolls are combined with fishes and birds, thus giving a new symbolical meaning to the motif. The Chinese have once again created a pattern in their own style and for their own vocabulary.

FICUS RELIGIOSA: Fig. 88.

While Buddha is often placed on a lotus socle and the lotus scrolls enframe him in various connections, the Bodhi tree is the parasol of the Meditating Enlightened. Both in sculpture and in painting the Bodhi tree, i.e. *Ficus religiosa*, is pictured in a very beautiful manner with big flowers on the branches. A characteristic feature is a garland of lancet-shaped petals, often indented, with a raised central part or a seed-vessel. A beautiful example is the Bodhi tree on the trinity bronze in MFA, Fig. 88:c, and on a figure scene engraved in stone, Fig. 88:d.

It is undoubtedly these flowers that occur on some silver objects. In one case it is the silver back of a mirror in EEc, decorated in repoussé work with S-bent, radiating scrolls emerging from the lotus cord-knob shaped as a lotus rosette. Each scroll ends in a flower of characteristic type similar to the ficus. The petals are the same but the seed-vessel looks more like a pomegranate, Fig. 88:a. The combination of lotus and *Ficus religiosa* is certainly reasonable, but the pairs of animals of lion-type point to a special kind of mirror, i.e. the marriage mirror. A related pattern of tiger-like lions and scrolls with ficus flowers is found on a bowl in CKc, Fig. 88:b. The other flowers and the same wavy scroll around the exterior of the bowl are more difficult to determine but are reminiscent of the pomegranate.

Both these silver items seem to be early T'ang, judging from their pattern.

In Chinese painting and sculpture from T'ang it is easy to find good examples of the Bodhi tree depicted with large flowers, e.g. in Tun-huang and on stone reliefs with the enthroned Buddha.¹⁾ The Indian prototypes are also numerous and are at their best in sculpture and painting too. Fig. 88:f from Ajañṭā is in a more naturalistic rendering and Fig. 88:g reproduces a lotus scroll with a characteristic type flower which looks like a conventionalized ficus.

¹⁾ L. Sickman & A. Soper, op. cit., Pl. 66; O. Sirén, Chinese sculpture. Vol. III, Pls. 393,394,396.

Close in type to the Chinese scrolls is, however, Fig. 88:e from an ivory plaque found in Begram, where the ficus flower is combined with lotus flowers on the same scroll.¹⁾

BIRDS IN PAIRS: Fig. 89.

Among patterns influenced from Persia we reckoned opposed birds and animals, as well as birds and animals among the scrolls. But also the motif with birds on lotus blooms is an Indian loan; geese in pairs are also in all probability inspired by the Indian iconography. The fact is, we very often find in the T'ang ornamentation two geese or ducks side by side, often with their beaks together. They are reproduced in this way on the big silver bowl in FMc, Fig. 89:a and in *p'ing t'o* on the box in Shōsōin, Item 449, our Fig. 89:b. Similar pairs of birds occur on bronze mirrors.

The Indian parallel to the cooing birds is richly represented in the paintings in Ajaṇṭā. On scrolls and lotus plants in Cave II there are often sitting a pair of hamsa birds in the same way with their beaks together, Fig. 89:f,g.

Besides these pairs of birds in amiable company there are also many single birds among the scrolls. We have previously seen various kinds of birds among the symmetrical grape and palmette scrolls, which were as a rule rather summarily drawn. Considerably more naturalistic are the birds depicted among the baroque scrolls, and there are besides geese and mandarin ducks also peacocks, phoenixes, parrots and small birds, probably orioles, all with an auspicious meaning.

BIRDS ON LOTUS LEAVES: Fig. 90.

On a box, CKc No. 124, the cover and the bottom are adorned with the same motif, namely a big lotus leaf seen partly from below and two flapping mandarin ducks, Fig. 90. The leaf is done in a characteristic way with the veins forming an extra pattern. The whole box has the shape of the outer outline of the leaf, though in a somewhat modified form.

No direct prototype of this motif is to be found in Indian art, but a lotus leaf of the same shape has many counterparts in both sculpture and painting. Birds in pairs among lotus was also a popular motif in Indian ornamentation, as we have already seen. Consequently this pattern can also be referred to the Indian loans, while the Chinese modified it to suit their own taste.

LOANS OF INDIAN IDEAS; NATURALISTIC FLORAL REPRODUCTION: Fig. 91.

Besides the obvious Indian loans there are also a few important indirect loans, which we cannot omit. It is an interesting fact that, before the lotus flower was

¹⁾ J. Hackin, *Recherches Archéologiques à Begram*, Paris 1939, Pl. LXXII, Fig. 223.

used as an ornament in China, there were hardly any floral patterns. During Huai and Han we find the four-petalled flower and a very simple palmette. Up to T'ang this is the only flower that is represented together with lotus and palmette scrolls. At the beginning of T'ang or somewhat earlier all the rich floral ornamentation suddenly appears. On the big silver dish in MIA there is a voluptuous, slightly asymmetrical floral scroll from the beginning of the period, if we are to believe its dating from A.D. 663. Another baroque scroll from Pei-lin, from A.D. 665, does not contradict this dating, nor do composed scrolls in such early shapes as the cup with handle, CKc No. 104 (our Pl. 9:c). On the silver specimens from Kō-fukuji there are also floral scrolls in a free and evidently naturalistic asymmetrical drawing on two bowls, made around A.D. 710, together with strict symmetrical scroll ornaments on another (Pl. 12:a). All the richness of plant scrolls and later on of floral sprays in the same flourishing baroque and all the scrolls distinguished by a whirling movement are something entirely new in Chinese ornamentation. We cannot explain them as Persian loans or based on Chinese tradition only, but they have to come from some other area. In our comparison of the lotus motifs in China with those of India we are able to show that scrolls with different kinds of flowers belonging to one and the same stalk were common in Indian painting, as for instance in Ajaṇṭā. In cave II we can point out a scroll, reproduced by Griffiths, Pl. 130:45, which at the starting-point has a volute similar to a spathe, as in China, and sends out many small stalks at regular intervals from similar spathes (Fig. 91:e). Among the flowers thus attached to the scroll there are the two common types of lotus, either in blossom or in bud, small star-flowers and pomegranates, the latter both single and in clusters. The only leaves are those belonging to the pomegranates, but there are also two hamsa birds (i.e. geese) standing together at the beginning of the scroll. The pattern is undoubtedly related to the Chinese one, although the latter is further away from the prototypes, mainly owing to the conventionalized grape leaves, which constitute the most important part.

The very idea of placing together different kinds of flowers on the same scroll is in this case undoubtedly Indian, although we have found similar combinations among scrolls influenced from Persia.¹⁾ Another peculiarity among the baroque Chinese scrolls is the constantly occurring spiral movement of both stalks and leaves. Seeing these whirling leaf lobes and volutes we come to think of the peculiarly curving spiral volutes of the Indian spathes. On Gupta and post-Gupta sculptures we find still other examples of this peculiar spiral ornamentation, Fig. 91:d. We might also refer here to the very baroque and fanciful scrolls on the Pei-lin reliefs, which in a more obvious way provide parallels, Fig. 95:l,m,t,x.

Even if the voluptuous floral scrolls on silver work were not copied from Indian art, it is difficult to believe that they would have been used in Chinese art without an Indian background.

¹⁾ Some of the Sasanian silver vessels have nice examples of composite scrolls. Cf. A. U. Pope, *A Survey of Persian Art*. Vol. IV, Pl. 204.

In the introduction we had reason to deal with the Khotanese painters Wei-ch'ih Po-chih-na and his son I-sêng, who worked in Ch'ang-an at the beginning of T'ang. They were both famous for their flower paintings in a new and very life-like style. The preserved paintings in T'ang style (Berenson, Stocklet, FGA) might give us some idea about this new style. Characteristic features are the coiling edges of the court-ladies' garments and the baroque tendencies of the form. All these spirals and curling lines are obviously related to the floral pattern represented in the luxuriant composite scrolls on the Pei-lin stones and on some of the silver vessels. If we had a floral scroll or pattern by I-sêng it would certainly look very much like it. Po-chih-na and I-sêng came from Khotan, the important centre on the Southern Silk road. They were both mainly painters of religious subjects and received their education at a place where the Gupta and Gandhāran styles of Indian art were intermingled. Unfortunately the paintings from Khotan afford no good examples of the floral pattern. Only a few stuccos show the baroque features of flowers and leaves. We have to presume that this baroque floral painting with a marked interest in *ronde bosse* was a loan from India, where it is best represented in Ajañṭā and Gupta sculpture.

The vine and palmette scrolls influenced by Persian art have contributed to arouse the interest of the Chinese in floral ornamentation, but the really deep interest in flowers must undoubtedly have come from India, partly through the Khotanese painters. The lotus is the first naturalistically depicted flower in Chinese ornamentation and in fact became extremely important during all periods. We have here only had reason to mention a few of its shapes during T'ang, but it would be worth devoting an entire treatise to the lotus in Chinese art.

Among sprays with flowers and fruits, so common during the middle and the latter part of T'ang, there were besides lotuses also the pomegranate, which will be described later on. This motif had already appeared among the loans from Persia, but now we meet it in quite a new representation. A branch with fruit, flowers and leaves is varied in several ways. The arrangement of fruit and flowers, often three on one branch, is seen in Ajañṭā, but it has no direct parallel in Chinese ornamentation, Fig. 91:i,j. Even if we do not have an exact Indian prototype of pomegranate sprays, we cannot but accept the common composition and must therefore presume that it is floral representations of this type that gave the Chinese the idea of the more or less naturalistic floral reproductions. When the Chinese artists found out how well they could use sprays as a pattern, they changed in reality from severely zoomorphic-geometrical ornamentation to a botanical one, and never went back to the former.

It is this naturalistic floral description which we now propose to describe under T'ang Innovation patterns, and which gradually passed into the floral ornaments during Sung. Just as many of the Buddhist shapes continued to be used for centuries, the same is also the case with several patterns of this origin, which are used in Chinese art and never leave its pattern world. The Indian influences are, then, of more lasting value to Chinese art than the Persian.

T'ANG INNOVATION PATTERNS

We have found that patterns on gold and silver specimens either go back to native tradition or have been influenced by Persian and Indian art. But a fairly large number of motifs not belonging to any of these groups might be designated as new Chinese patterns. In reality most of the patterns could be included in the last group as even the loans have been »sinicized», but we restrict ourselves here to those patterns for which we have not found any parallels abroad. Numerous floral ornaments, as well as scrolls and sprays with an usually rather naturalistic rendering, belong to new Chinese creations. But there are also figurative scenes, animals and birds appearing for the first time during T'ang. A short description of these motifs will complete the picture of the T'ang patterns on gold and silver work. The ornamentation might *i. a.* be divided into: 1. symmetrical composite scrolls, 2. asymmetrical composite scrolls, 3. floral sprays with different kinds of plants, 4. naturalistic flowers.

SUAN-I: Fig. 92.

Different types of lions have already been described among the Traditional Chinese Patterns and Persian Loans. On the silverbowl in FMc, Pl. 6:a, there are many mythical creatures depicted together with the palmette scrolls. A lion-like animal is also found with a pair of horns, Fig. 92:b. Similar to this creature are the running animals on the silver-clad mirror, Pl. 2:c, in CKc. The bowl as well as the mirror are from early T'ang and to the same time we have to refer the bronze mirror from which the animal Fig. 92:d is drawn, Umehara. No. 25. Somewhat later is the silver-backed mirror, Umehara. No. 94, where a lion has a mate as in Fig. 92:a. The characteristics of all these creatures are the horns, which are not found on the earlier described lions. Schuyler Cammann has in his often quoted article about the lion and grape pattern¹⁾ named them *suan-i* and explained their auspicious signification on the marriage mirrors. It has not been possible to find this special kind of mythical beast in the decorative art before Sui or Early T'ang and we prefer to place them among the T'ang Innovation Pattern. They do not seem, however, to have played any important role for the gold and silver patterns.

SYMMETRICAL COMPOSITE SCROLLS: Fig. 93.

In our description of floral scrolls influenced by Sasanian ornamentation we pointed out certain types of vine, pomegranate or palmette ornaments combined, thus a kind of composite scrolls without any realistic background. Already at the beginning of T'ang the Chinese seem to put together rather freely different floral details on the same scroll and create a fanciful ornament which it was possible to vary *ad infinitum*. We find the same types of wavy scrolls in more or less com-

¹⁾ S. Cammann, op. cit., p. 278.

plicated forms, but on the whole symmetrically arranged, Fig. 93. A stem cup in FMc is a good example of these two types, Fig. 93:d. At the end of the spiral stalks there are three-lobed leaves with the central lobe extended and folded at the tip, three-petalled palmettes with «eyes» in the middle and lobed edges, three-lobed leaves and vine leaves. There are also small spiral hooks and flying birds. On a silver cup and cover in the shape of a Buddhist reliquary belonging to FGA (Fig. 32:d) we have the same scroll pattern, Fig. 93:c, although there is here a fan-shaped palmette, a pomegranate and a small flower, resembling a ranunculus. The scroll occurs on a circular box and cover in FMc, Fig. 93:b, and still another example is the leaf-shaped dish in the same collection (Pl. 11:e). In the latter case every lobe has a wavy scroll of this type with alternating leaves, palmettes and flowers in the curled spirals, Fig. 93:g. One of the most beautiful examples of this fanciful composite scroll intertwines round the body of the ram-shaped box in NGA (Pl. 11:d). Here we can see clearly defined all the typical details, but besides the motifs mentioned there is also a grape cluster, Fig. 93:e. One flower looks like a summarily drawn lotus. To the most detailed composite scrolls of this type we refer the pattern on a floral-shaped box and cover in RMA, Fig. 93:a. Every second circular field formed by the scroll itself contains a bird and every second contains a palmette or lotus, the latter of the species *Nelumbium speciosum*. The phoenix is standing on a lotus flower of a simple type, the goose on a branch with a pomegranate and the peacock also on a similar branch. The small stem-leaves are here replaced by partly folded and lobed leaves of a type found on another kind of composite scrolls.

A beautiful example of the composite scroll, similar to the Sasanian, is the globular incense burners (Pl. 5:d). Here lotus flowers and leaves are added to the symmetrical pattern, Fig. 93:h.

Whereas the already described composite scrolls have clearly defined fruits, palmettes, flowers and leaves, there are a number of related symmetrical scrolls which are more difficult to understand and which might be regarded as a conventionalized type of the former.

Relatively close to the first mentioned group is a wavy scroll twined along the handle of a ladle in CKc, while a well-drawn composite scroll continues on the bowl itself, Pl. 10:c. The scroll has different kinds of palmettes and leaves with extended tips, Fig. 93:n. A wavy scroll framing two opposed ducks on a circular box and cover, CKc No. 94, has an ornament which might be called peacock-palmette, a pomegranate and various folded leaves, Fig. 93:k, and undefined palmette motifs and leaves occur also on the wavy scroll, Fig. 93:m, and the complicated wavy scroll, Fig. 93:l.

The artist has gone still further in the simplification of details on the elegantly drawn scroll in the bottom of one of the lotus-shaped bowls in FMc (Pl. 3). Besides palmettes of already described types, the scroll is adorned only with spiral volutes and spiral hooks, Fig. 93:p. Six animals are running among the scrolls, and in the centre there is a goose.

These composite scrolls in their simplified execution are, on the whole, quite common and could be illustrated by several examples, but it might be sufficient to reproduce only one more variety adorning a cup with handle in WSc, Fig. 93:o. Bell-shaped palmettes and «peacock-palmettes» alternate on this spiral scroll with small folded leaves here and there.

Whereas the composite scrolls just described from the first half of T'ang are in spite of the simplification still energetic and tense in the drawing, thus making them into rhythmical ornaments of a good quality, this tension seems to disappear at the end of the period. On three of the silver bowls from *Pei Huang Shan* we have a kind of composite scrolls in relief of a rather loose design, Fig. 93:q. The scrolls themselves are no longer intertwined in energetic waves sending out small twisted stalks at regular intervals but have a more tranquil movement and gradually dissolve. Palmettes and other ornaments are not very carefully designed, and this shows that the Chinese no longer cared for an exact drawing of the pattern.

COMPOSITE FLORAL SPRAYS: Fig. 94.

Besides the symmetrical wavy scrolls just described with ornaments of various conventionalized flowers and leaves these details of the patterns were used for short sprays in a freer composition. The beautiful oval silver dish on foot and stand in AIC (Pl. 24:a) is thus richly adorned with both wavy scrolls of composite type and sprays as in Fig. 94:a,b. These sprays have leaves with folded lobes and a lotus flower seen from the side, another flower seen from above, and furthermore there is a palmette. In some cases these sprays adorn the lotus-shaped stem cups as in AIC and FMc, Fig. 94:c. On these stem cups we find, besides the leaves, grape clusters and palmettes. A big star-shaped box in MFA and NMc has the same decoration in two varieties, a single spray alternating with a pair of sprays which cross one another. A bird is placed at the point of intersection, Fig. 94:b.

Whereas the symmetrical composite scrolls are common on specimens belonging to the former half of T'ang, the sprays occur more often on specimens belonging to the latter half. In its usual representation the pattern shows undoubtedly a certain weakness that is so characteristic of the decoration on late T'ang specimens.

COMPOSITE SCROLLS WITH BIRDS ON LOTUS: Fig. 95.

Among the most interesting scrolls of the complicated version we might count those reproduced in Fig. 95. They have also been mentioned in connection with the loans from India, Fig. 91. The best examples of the scrolls in question are found on the large mirror with silver back in Shōsōin, Item 694 (our Pl. 15:b). Four separate scrolls are drawn around the outer zone and are somewhat different in execution, Fig. 95:a. In contrast to the scrolls influenced from Persia they are not so strictly symmetrical but the main stem runs in alternating gentle curves on the different scrolls and divides into small stalks, likewise at irregular intervals. The

leaves are also more individually formed and swirl around in all directions. There is, so to speak, an asymmetrical movement in this type of scroll, which differs from the previous types. The abundance of leaves and small stalks gives it a considerably more flourishing appearance than the other scrolls and the spiral movement of small stalks and leaves in different directions gives them an unusually vivid appearance. The main movement of each scroll is wavy, beginning with a more vertical part and ending in two similar heavy scrolls coiling round in its own direction. At the starting-point there is a stem with a lotus bloom serving as a socle for a peacock or a phoenix. At the point of division of the main stem and the lotus branch there is a richly formed spiral volute. The main stem, the side scrolls and branches have the same thickness and are almost band-like. From the main stem grow out small spiral lobes, short stalks with leaves and leaf-volutes. The leaves vary in appearance; the most common variety is a three- or poly-lobed type with the lobes partly folded and rolled up in spirals, and in most cases the midrib and a few veins are seen on the leaf. The turbulent movement of all these leaves gives the impression that they are lashed by the wind. Besides these leaves there are also a few entirely plain ones with the lobes only slightly indicated. Of flowers we might distinguish the lotus in a conventionalized form of *Nelumbium speciosum* and a bud of the same species. There are also pomegranates of a rather characteristic type; three small buds growing out of the apple, which is entirely enclosed in a whorl of leaves. On the scroll Fig. 95:a the pomegranate is obviously intended to show a fruit. The *huang* bird is holding a grape cluster in its beak and the *jéng* has a spray.

The birds typical of these scrolls are first of all the *jéng-huang* and the peacock on the lotus blooms, but there are also parrots, wild geese and ducks. The latter are placed at the point of division of the two side scrolls. All these birds have, as pointed out before, an auspicious meaning, i.e. being wedding symbols.

This rich composite scroll occurs, however, not only on the big silver-backed mirror in Shōsōin but also on numerous other silver specimens. To the more remarkable examples we might refer the patterns on the circular platter in MIA (Pl. 9:a), the details of which are reproduced under Fig. 95:b. The largest pattern is drawn round the broad bottom zone and consists of a continuous wavy scroll with rolled up side scrolls. The stem is here thinner and more irregular in design and the small stalks often twine above and under each other, but every wave is filled by a coiling stalk ending in the same characteristic palmette, namely the »peacock palmette«, so designated because of the eyes being arranged behind each other. These palmettes are put together and form a fanciful flower enclosed in two wing-like spathe leaves. Each flower of this kind consists of four palmettes in contrast to the smaller ones, and similar ornaments are placed here and there along the stem, which has three palmettes one behind the other, but only the first one has an »eye«. These »peacock palmettes« are the only ornaments occurring on that special scroll besides the leaves with their often complicated spiral lobes and vo-

lutes. The central field, on the other hand, shows a phoenix standing on a lotus supported by a similar scroll but adorned with a pomegranate, Fig. 91:b. The wavy scroll of the brim is a simplified variety of the described pattern with smaller palmette flowers and spiral lobed leaves: small birds are moving freely among the leaves, Fig. 95:c. In comparison with the scroll of the silver mirror, Fig. 95:b,c show a more conventionalized drawing. It is mainly the leaves that are linearly remodelled and are more remote from reality. If we were to draw the conclusion that the platter ought to have a later dating than the mirror, judging from the ornamentation, we should probably be wrong, as the platter has the already noted dating of A. D. 664, thus belonging to early T'ang. Even if this dating is not entirely reliable, the shape of the platter itself argues for an early dating and some other examples of scrolls also support the dating in question. An octagonal cup with handle, CKc No. 104 (our Pl. 9:c), is adorned with a similar scroll, having two lotus blooms as socles for a peacock. The scroll is drawn with a small spiral volute at the base and ends in coiled stalks with leaves, Fig. 95:e. The scroll is here more baroque in design and the leaves have the same appearance as on the mirror, though they are somewhat simplified in the drawing. A small lotus bud on a short stalk, a flying bird and a few clouds complete the pattern. This scroll, however, adorns an octagonal cup with handle of a type very closely related to the Sasanian ones (compare Fig. 24:b,c) and must belong to early T'ang.

Many other examples of similar composite scrolls could be mentioned but only a few will be described here. On a clam-shell in FGA (Pl. 10:a) the two shells are decorated with a scroll pattern of the same type as on the silver platter, with a phoenix and peacock on a lotus, framed by coiling scrolls with the leaves changed into spiral volutes, Fig. 95:f. Besides the leaves there are also palmette flowers of a more simple type, flying wild-geese and small sitting birds.

Other varieties of the same type are Fig. 95:d from a cup with handle in FMc, and a ladle in CKc, Fig. 95:g (Fig. 48:a), which are fairly closely akin to the composite scrolls of type Fig. 95:a.

To this group of composite scrolls we have to refer also the design on the big silver censer (*kunro*) in Shōsōin (Pl. 15:c), Fig. 95:i,j,k. As the ornamentation here is done in openwork, it is rather difficult to understand the complicated scrolls, but the details in reproduction might give some idea of the character of the pattern.

Round a rosette flower forming the centre of the top there are depicted four gently twining composite scrolls which emerge from the rosette in pairs, Fig. 95:k. Each scroll runs in quite complicated arabesques down towards the middle of the censer with its plane band, where it stops and divides into a pair of terminal stalks with rolled-up leaves etc. Each scroll of this kind differs somewhat from the others and is adorned alternately with grape clusters, palmettes and lotus flowers. Fig. 95:i shows, for instance, part of a scroll with grape clusters and palmettes besides the characteristic vine leaves, which are here as a rule three-lobed instead of five-lobed but still seem to be more naturalistic than those on the mirror and the silver

platter. The spiral lobes of the leaves are not so accentuated as on the other scrolls but there are instead numerous spiral volutes. Fig. 95:j shows a phoenix on a lotus and this scroll is furthermore adorned with palmettes of the «peacock» palmette type. Between the scrolls there occur besides the phoenix on a lotus bloom a flying bird, a lion with open jaws, and a winged lioness.

Although these baroque composite scrolls are represented in a freer drawing than those described earlier, they undoubtedly belong to the same group and show that the ornamentation is still confident and vivid in design. The censer is dated to A. D. 756, the 26th day of the 7th month.

In order to find the origin of this scroll ornamentation we have to look for its parallels among specimens made of other materials. For this purpose Shōsōin naturally offers good points of comparison. On the wooden socles of lotus shape, Item 636, all the petals are adorned with painted scrolls with swelling pomegranates, grape clusters and lotus supported by thick stalks and framed by spiral lobed leaves. The scrolls are in this case not so long but show the same characteristics as the ones already described.¹⁾

A more symmetrically composed scroll of this type adorns a *biwa* (Item 728)¹⁾ inlaid in mother-of-pearl, gold and tortoise-shell and with the typical leaves, pomegranates, lotus flowers etc., and furthermore two *kalavinkas* (human-headed birds mentioned in the Buddhist sutra; the most beautiful and the most sweet-voiced of all birds, reminding him who sees and hears it of the beauty of the Buddha).²⁾

Besides the varieties represented in decorative art, however, there are also scrolls of this kind in sculpture, mainly on reliefs. Several of the famous Pei-lin reliefs are thus adorned with a similar pattern from different dates during T'ang. Nearest in type we have the almost too richly designed scroll, which has been dated to A. D. 736, i. e. a little earlier than the specimens in Shōsōin, Fig. 95:m. Here a number of lotus flowers serve as socle for the sitting *Kuan-yin* with Manjusri riding on the lion, a *kalavinka* and a couple of mandarin ducks. Besides the lotus flowers there are pomegranates, sometimes with grape clusters and fancifully remodelled flowers of lotus character. The leaves are more than ever curled and in all the details of the scroll the spiral is the leading motif. The movement is turbulent and the forms have been changed into spirals. If we disregard these exaggerated spiral volutes and lobes, which spirit away the form, we see clearly the same main element as on the composite scrolls described earlier.

Ten years earlier is a relief on a stele in Shao-lin Ssü, Lung Shan, Honan,³⁾ and reproduced in detail under Fig. 95:l. This version is not quite so turbulent in the spiral movement but the lotus flower is much more clearly depicted. The lotus flower here supports a rider; further, there are pomegranates and a flying goose with a spray in its mouth.

¹⁾ Shōsōin Gomotsu Zuroku Vol. I, No. 42.

²⁾ Op. cit. Vol. XIV.

³⁾ D. Tokiwa and T. Sekino, *Buddhist Monuments in China*, Tokyo 1926–38, Vol. II, 122.

A good explanation of the development of the lotus flowers and leaves of this type is afforded by another stone engraving. The interesting sarcophagus in MFA with a Sui dating, which has, however, been questioned by Laufer,¹⁾ shows obviously the style of mature T'ang instead of that of Sui, Fig. 95:p. The long sides are adorned in low relief with a scroll having a striking resemblance to the pattern in question. It starts at the lower border of the central field and runs obliquely upwards to the left and then divides into three stalks, two of which continue behind the standing monk on the left border with a flower resembling a pomegranate, a bud and a big leaf. The third stalk turns to the right and follows the upper border of the central field, dividing into two at the head of the monk to the right. A stalk curves downwards again and ends in a flower resembling a lotus with a pomegranate as seed-vessel and a leaf. Two other stalks appear behind the monk to the right and fill the right-hand outer part of the field with a magnificent flower, having a pomegranate in the middle and a grape cluster emerging from its top as on the previous scrolls. In the lower right-hand corner there is a lotus leaf and on the outside there is still another grape cluster.

In this form the heavy composite scroll illustrates in an excellent way the change in the different floral details from a relatively naturalistic form into the baroque remodelled ornaments we have previously described. In the central field we see at the top a lotus leaf from behind, as often on old representations of the lotus. Below to the right is a similar leaf, but here the artist has chosen to change the outer edges of the leaf into a row of spiral lobes of an extremely unreal character, but we can anyhow discern its origin. A similar lotus leaf occurs in Fig. 95:l beneath the flying goose, and others below the pomegranate. On the sarcophagus there are together with the lotus leaves a few leaves which might be called conventionalized vine leaves. They might be seen in the central field too. It is difficult to tell the number of lobes, but the similarity to the leaves of the scrolls depicted on silver work is obvious. When the spiral takes care of such a leaf it becomes quite different, as might be seen below in the central field, Fig. 95:p, and on the other described scrolls. The lotus flower of peony shape is found on the sarcophagus in the right part of the central field, although it has a seed-vessel resembling a pomegranate. At the top to the right there is a variety of spiral lobes on petals and grape clusters emerging from the pomegranate, and still more fanciful are these flowers formed on scrolls from A. D. 726 and A. D. 736. The Chinese have in these cases allowed their decorative imagination to run away with them, so that the most remarkable floral shapes have resulted.

We can, however, trace the baroque scroll further back in time in sculpture. On a tomb-stone from Honan over a man by the name of Ch'üan Nan-chêng from A. D. 679 scrolls of a related type are depicted along the four sides, Fig. 93:s. They are not quite so turbulent as the baroque creations from the eight century,

¹⁾ B. Laufer, *Chinese Sarcophagi*. (Ostasiatische Zeitschrift 1912.)

but the abundance of leaves with unrolled lobes and the lively spiral movement are closely related to those of the platter in MIA. Instead of birds, running lions are moving among leaves and flower-like palmettes. We might call this scroll a mixture of vine scrolls from lion-and-grape pattern mirrors and the baroque composite scroll. The leaves are evidently vine leaves with folded lobes, but together with pomegranates, palmettes and the powerful wavy scroll they are in type closely related to the composite scroll. This early stone engraving gives us valuable information about this special motif. It is evident that already in the middle of the seventh century vine scrolls from the common lion-and-grape mirrors have been intermingled with the Indian scroll types by the Chinese artist and thus form luxuriant composite scrolls. It is difficult to find any parallel to this complicated type of scrolls outside China, and we have therefore to regard it as a new Chinese pattern. It is interesting to observe how the spiral forces its way into all the details and dissolves the organic parts of the plant. Leaves, flowers and stalks are recklessly frolicking in a whirling motion. The explanation of this development might be sought in two places. Under the heading of traditional Chinese patterns we have already described the «curl» borders with a spiral movement of an abstract, geometrical nature. On the other hand we might also mention the Indian lotus scrolls from Gupta time, which were dissolved into spiral volutes and appear in a Chinese version among other things on the Ta Yen-t'a pagoda from A. D. 653, Fig. 55:f,h.

As the Han ornamental art has clearly shown, the Chinese have an aptitude for the asymmetrical spiral volute with vivid and special rhythm, which is best done and represented in lacquer painting. On the introduction of Indian art the T'ang artists observed its spiral ornamentation, and it is quite natural that they should have adopted it with pleasure and remodelled without prejudice the natural plant shapes. This stylistic change is quite logical if we consider the important rôle the spiral ornaments played in the Huai style and earlier, as well as during the centuries between Han and T'ang. The symmetrical scrolls from Persia and the more naturalistically drawn lotus motifs were then rapidly «sinicized».

The Khotanese painters were then undoubtedly of the utmost importance. We have already under the heading of Indian loans indicated how Wei-ch'ih I-sêng's characteristic style shows clear similarities with these scrolls. His as well as his father's new plastic style in figurative and mainly flower ornamentation was evidently very much appreciated by the Chinese, to judge from contemporary statements. Via the Khotanese Indian style, the Chinese artists got a new form for their floral representation, which rapidly developed in a more and more naturalistic direction. It was then quite natural that they at first should not abandon the symmetrical palmette and vine scroll composition but by and by adopted the plastic style. Delight in the spiral movement was of old inherent in the Chinese, and when I-sêng launched his Indian «coiling style», it is understandable that it made a favourable impression on the Chinese. As a parallel to

the Chinese composite scrolls we have I-sêng's painting in Berenson Coll.; the hems of the female dresses in particular are of the same style, Fig. 99:e. Flowers occur also on the carpet on which the dancer does her performance in the painting by Lokapala Vaisravana (FGA and Palace Mus.). Numerous other parallels to this scroll ornamentation are found in Tun-huang, where we might follow its development towards an ever more baroque decomposition, Fig. 95:n,o.

Even if, then, the Khotanese painters' floral ornamentation strongly contributed to the new development in decorative art, we must nevertheless in the main accord to the Chinese artists the merit of having developed the directives from the West in accordance with their own traditions.

Of considerable interest regarding the baroque composite scroll is its occurrence already in the seventh century and the use of it during the early part of the T'ang period.

COMPOSITE BAROQUE SPRAYS: Fig. 96.

Just as we found sprays with the same details in connection with the symmetrical composite scrolls, there is also a group with floral sprays closely connected with the flourishing composite scroll. The best examples of these sprays are the big silver bowls from *Pa-lin* in Manchuria. All of the fourteen bowls have bottom and cover adorned with a baroque scroll put together in a circle of four separate sprays, Fig. 96:a,e. The characteristic feature here is the big oval leaves, three- or four-lobed and with closely drawn veins, and the opulent flowers, which are of the same peculiar mixture of lotus and pomegranate as already described but of a somewhat varied shape. There are, moreover, small pomegranates peeping out behind leaves and flowers and a flower similar to a palmette, which might perhaps be a lotus seen from the side. The stalks are strong and have here and there spiral volutes and volute-shaped small leaves.

On the same bowl many of these sprays are separated as in Fig. 96:b, here reproducing a spray with a pomegranate of similar type as the one described, where we can see the leaves of the calyx and the petals from the side. The pomegranate is shooting out from the seed-vessel and has cracks in the shell, but the seeds are not visible; the typical top having three small leaves. The central flower is surrounded by two big stem-leaves of the same type as in Fig. 96:a, and below the stem-leaf to the right some petals are peeping out from a flower resembling a lotus. The stalk has, besides, a few smaller leaves.

Another variety is illustrated in Fig. 96:c with two similar pomegranate flowers on the same spray seen from above having open flower-cups and the pomegranates shooting out from the garland of stamens. Here we see clearly the characteristic petals with three-lobed outer edge and an ornament resembling a leaf with the same outline in the middle of each petal. In order to give these petals plasticity they are furthermore shaded with closely drawn strokes along the edge.

This complex of strongly conventionalized flowers and fruit seems very difficult

to figure out. At first glance the floral sprays give an impression of naturalism because of their plastic rendering, i. e. shading of leaves and flowers, minutely drawn veins and the slightly asymmetrical composition. When it comes to explain their botanical background it is quite difficult. The composite scrolls themselves were difficult to define, and the only discernible flowers were lotuses, pomegranates and grape clusters in a fanciful mixture. Here again are flowers with seed-vessel similar to that of the pomegranate, which are more closely related to peonies. On the other hand, the fruits peeping out behind the fat leaves look like pomegranates. The palmette-shaped flowers are still more difficult to understand. Somewhat closer to an explanation of this peculiar motif we get from the pattern on a mirror box in Shōsōin. The cover is here richly adorned in *p'ing t'o* with flourishing sprays, which here too form ovals, each containing three flowers seen almost completely from the side and surrounded by big leaves with several veins, Fig. 96:f. At the base of the stalk there is a pair of pomegranates in a naturalistic rendering. This delineation of the pomegranates together with large flowers and leaves resembles the real pomegranate with flowers, leaves and fruit. In a modern Chinese flora¹⁾ there is reproduced a spray of *Punica granatum* (Fig. 241), which offers a satisfactory explanation of the ornament from T'ang (our Fig. 97:t). The Chinese have evidently studied the real pomegranate tree, the typical shape of its flowers and the form and position of its leaves, and have thus depicted flowers and leaves in accordance therewith, but the spray is still an ornament of the more baroque type as on the big silver bowls from *Pa-lin*. The interest in a naturalistic flower design was due to the Indian and Khotanese painting of the type found in the Ajanṭā cave No. II, Fig. 96:g. Instead of letting the fruit become the main motif as in Persia, Fig. 76:i, they have put the flowers in the centre and even allowed the leaves to swell out and assume a shape quite different from the real stem-leaves.

The pomegranate motif, however, is not of very great interest in connection with composite sprays until it becomes associated with other floral details. The scroll on the bottom of the silver bowls from *Pa-lin*, Fig. 96:a, is already a good example of this. A similar four-lobed bowl in SJc affords another typical example, Fig. 96:h, where it is also inscribed in the circular field of the bottom. The pomegranate flower has become still more flourishing and the fruit itself is not so dominant, but it is at any rate distinguishable. Petals, central vein or score and stamens are also there. The stalk has spiral volutes and the big oval leaves frame the flower. A peculiar motif, resembling a peacock's tail or a cone, has also been added. This remarkable motif occurs also singly in sprays on the *Pa-lin* bowls, Fig. 96:i. The leaves or the scales are here rounded instead of pointed, but on the middle of each there is the same ornament as on the petals of the pomegranate flowers. On the other side of the stalk a big four-lobed leaf is

¹⁾ J. C. Liu, *Flowering Families in North China*, Peiping 1931.

balanced by the type of flower already described several times and at the side there are flowers peeping out like fan-shaped palmettes. The stalk ends in a spiral lobe and has a garland of spathe leaves.

We might well ask ourselves where the Chinese got this remarkable ornament and what it really meant. As we have already been able to trace the complicated pomegranate flowers to their possible origin, we can also now suggest a naturalistic shape as the original one. On a mirror in Hak. inlaid with mother-of-pearl and amber in lacquer there are sprays with a cone-shaped fruit, encircled by three small spathe leaves, surrounded by a pair of big five-lobed leaves, obviously vine leaves with folded lobes. At the end of the stalk there is a spiral volute with a small leaf, Fig. 96:j. Numerous other example could be given in order to illustrate different combinations of flowers, fruit and leaves on a spray of this type. The artists combine the different kinds into constantly new motifs.

If we pass on to the instruments inlaid with ivory in Shōsōin, we find there these sprays with their remarkably baroque floral shapes and free combinations of leaves, buds and flowers arranged in clear, fanciful shapes.

Among the bronze mirrors, we have numerous other similar sprays in relief, affording a still better background to this silver decoration. On an eight-lobed mirror with two parrots as main motif there is a spray combined of lotus, seen from the side and from above, lotus leaves with bud and grape cluster shooting out from a garland of petals, and a smaller leaf, Fig. 96:k, (Umehara No. 55). Another mirror, Umehara No. 46, is a marriage mirror with two boys riding on lions and sprays with lotus flowers, vine leaves and grape clusters combined, Fig. 96:l. On a mirror with gilded silver sheet (Fig. 69:e) is a similar spray. A pair of parrots are holding in their beaks a spray with grape cluster and leaves of this type.

It is then not difficult to understand where we might find the origin of the silver ornamentation, and we have in fact found an explanation of a few of the most remarkable leaf and floral shapes. The big leaves with their small indentations forming three or four lobes with rounded contour are quite simply remodelled vine leaves and the «peacock flower» is a mixture of grape cluster and lotus bud.

The cone on the Hak. mirror, Fig. 96:j, is undoubtedly smaller in comparison with the leaves than on the sprays described above, but the small wedge-shaped leaf at the base of the scales occurs also here. The stem-leaves are evidently grape leaves and the cone must be a grape cluster with reflections of light on the grapes, which look rather like small leaves.

These small reflections on the grapes are misunderstood and are intermingled with the leaves of the lotus buds. The result is a «peacock flower». This motif in its most extreme form on the *Pa-lin* bowls has from a botanical point of view an extremely unnaturalistic appearance. If, however, we follow its development, as illustrated by the mirrors, the motif is no longer extraordinary in any respect.

On other silver vessels we have further examples of the composite sprays of the baroque type just described. On the exterior of a silver bowl (in HAM) we have

sprays with a pair of flowers of a type similar to the pomegranate, Fig. 96:d, and in the bottom of the same bowl is a circular pattern of flowers only, Fig. 96:o. The two bronze bowls in MFEA and FMc, closely resembling the *Pa-lin* bowls in shape but with a spout, are ornated with a gilt pattern of floral sprays of a similar type, Fig. 96:q.

We could increase the enumeration of similar sprays on silver. The main type of this pattern is characterized in the examples already given. The composite sprays are also used, however, in other fields of decorative art. A very good exponent of the motif is to be seen on a bronze jar in HLGc, where a spray symmetrically covers the sides, Fig. 96:n. In Shōsōin it is a very common pattern as well on silver platters, Fig. 96:p, as on bronze items, in wood with inlaid work and in painting. The fact that this special pattern is common in Shōsōin indicates its dating from about A. D. 750. We shall revert to this problem later on.

NATURALISTIC FLOWERS: Fig. 97.

In our description of the lotus scrolls we observed that they were often quite easy to define and that in many instances they might be called naturalistic. In many cases, however, they were ornamentally remodelled to such an extent as not to warrant the designation of a realistic floral representation which might be compared with for instance the Indian — early as well as late — lotus designs. Because of the many floral ornaments entering into China at the beginning of T'ang we observe a tendency to develop the floral motifs. It is not only the conventionalized palmettes, pomegranates, grape clusters and lotus flowers which are combined in various ways in scrolls and sprays, but we also find in the landscape scenes — as for instance on the silver jars in Shōsōin — flowers which evidently represent definite species. Still more beautiful floral representations are found on the *ch'in* decorated in *p'ing t'o* in Shōsōin, where we see, *inter alia*, magnificent lilies, Fig. 97:a. Here too we note depicted bamboo bushes and broadleaf trees resembling maples or acacias with hanging lianas, Pl. 17:d.

The most beautiful floral design is perhaps that on the ewer in *p'ing t'o* in Shōsōin, Pl. 18:c. On several mirrors in *p'ing t'o* from Middle T'ang there are big sprays, the leaves and flowers of which resemble those of mallows, Fig. 97:e,f. Similar flowers also adorn the *ch'in* in Shōsōin and the vase for darts in the same collection, Fig. 97:b, c, d, g. It might possibly be the same flower on two of the silver bowls from Hōryūji, Fig. 97:i.

On the outsides of the hemispherical bowls we have freely drawn scrolls with flowers resembling althea. A flower in blossom occurs at regular intervals. Buds and flowers, only partly in blossom, are arranged in pairs on each side of the main stalk. The stemleaf is oviform with a somewhat curved tip. On the bottom of one of the bowls there is also a symmetrically drawn althea flower with four other flowers radiating from it and seen from the side, Fig. 97:j. Contrary to the composite scrolls already described it is here evidently a question of only one species. It is of interest to observe the early dating of this naturalistic decoration.

These flowers are so characteristic that we have to compare them with the mallow reproduced in Liu's Chinese flora, Fig. 97:h.

To the more easily recognizable flowers on T'ang gold and silver work we refer *Sagittaria*, which occurs together with a couple of fish on a bowl in MIA, Fig. 97:l. This plant is remarkably fitting in this context and it is easy to determine from its leaves.

On some hairpins from late T'ang are various kinds of flowers, which we can determine. We have already mentioned the lotus scrolls which emerge from the Makara mouth, Fig. 84:a,b. On a hairpin recently excavated in Hsi-an there are both lotus and *Trillium* as a frame for two carps, Fig. 97:k. *Trillium* in a floral scroll occurs also on some hairpins in Hak., Fig. 97:m, which have a plume of these floral ornaments.

The richly decorated hairpins from late T'ang afford on the whole a profitable field of study of various floral ornaments in a more naturalistic design. On a hairpin also recently excavated in Hsi-an the scrolls are adorned with flowers which evidently represent *Nymphaea stellata*, the blue lotus, Fig. 97:o, which is quite a rare variety during T'ang but becomes common during Sung. In their catalogue the Chinese call it *Chrysanthemum*, which, however, is not very probable.

A flower that it is difficult to define occurs on a silver bowl in MIA. It reminds us of *Ranunculaceae*, Fig. 97:n. The flowers are arranged in a bouquet consisting of five flowers, which have strong stalks and two buds at the root. The leaves serve as a frame. On the same bowl two lobes are adorned with a bunch of very characteristic flowers resembling chrysanthemums, Fig. 97:p. The flowers are in blossom and there is only a garland of petals round the convex centre. The cloud-shaped leaves framing these flowers are, however, not naturalistic.

A silver bowl in FMc in all probability dates from the later part of T'ang. On its bottom there is depicted a floral spray, which somehow resembles the composite type, Fig. 97:v. The flowers seem, however, to be more naturalistic than the others and are strongly reminiscent of peonies from Sung.

A careful survey of all the silver vessels, gilt bronzes or work in *p'ing t'o* from late T'ang would undoubtedly bring to light further examples of naturalistic floral representations. The examples already given might, however, suffice to illustrate this side of the T'ang style.

If we go to other fields of decorative art, we find as always similar motifs represented in the Shōsōin collection. On textiles we find for instance beautiful floral studies, which seem to be taken directly from nature. An embroidered banner has a peacock standing in front of an iris and another kind of lily is growing at its side, Item 793. Many of the coloured textiles adorned in «*kyokechi* technique» reproduce naturalistic trees and flowers, and even some painted wooden objects are adorned in the same way. To the more beautiful floral studies belongs an outline drawing of a scroll with lotus on a composite scroll, Item 779.

From our account of identified T'ang flowers it is evident that gradually the

Chinese became more and more interested in the real flowers on which the foreign décor was based. One contributory factor was undoubtedly that the whole complicated symbolism of animals and plants is now made into a system. Good evidence of this is afforded by the marriage mirrors, which are extensively dealt with by Cammann. In his study of the remarkable mirror in SAM the same author has also discussed its floral symbols,¹⁾ which were reproduced in a naturalistic yet symmetrical shape. He writes:

»The two symbols of »excellent grain» (*chia ho*) and »excellent wheat» (*chia mai*), in their most literal meanings convey good wishes for abundant crops — an important consideration for everybody, farmers or otherwise, in a nation like T'ang China whose economy depended chiefly on agriculture — but here the picture suggests that the meaning is supposed to extend to the human world, with the two grain stalks joining to produce a single heavy ear — shown in each case — referring to fortunate offspring for a couple joined in wedlock.»

In ceramics it is only porcelain and *Yueh yao* that have patterns of a related character. In CKc there are a small bowl of porcelain made in the shape of Trillium and a dish in the shape of a mallow flower.

In a few cases the globular pots are encircled by a garland of lotus petals, but on the whole there is no rich decoration on the T'ang porcelain. On the other hand, *Yueh yao* is often adorned with beautiful floral designs of various types. There are many instances of a dish or a bowl having the bottom covered with symmetrically arranged lotus leaves or an open lotus flower. As a rule the pattern indicates a late phase of the T'ang style and in most cases we prefer to date the more complicated ornaments in the tenth century or early Sung rather than in T'ang.

There is strong evidence that the naturalistic floral designs belong to the later part of the T'ang period and that its first phase is represented at the beginning of the eighth century. This is also quite logical if we take into consideration the Sung style, which was inclined to use floral motifs. These motifs very closely resemble the original prototypes and can often be determined botanically.

We have already pointed out the reason why during T'ang the Chinese to a large extent derived the patterns for decorative art from the vegetable kingdom. Undoubtedly the contact with Indian art played an important rôle but the instruction given by the Iranian artists must also have opened the eyes of the Chinese to the decorative value of the floral pattern. The profit to the T'ang style might be due to the very fact that this new field of motifs was accepted as enthusiastically as was the case. A good idea of the development of this floral design in the tenth century and at the beginning of Sung is gained from the *Yueh yao* and the *Liao* ceramic and stone engravings from the same period.

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¹⁾ S. Cammann, A Rare T'ang Mirror. *Art Quarterly*, 9, 1946:2.

If we try to sum up the characteristics of the patterns which we regard as new Chinese we find that it is the naturalistic features that are distinctive. Clearly predominant are the flowers with a botanical background, and this shows that the Chinese had by now acquired a deeper interest in the aesthetic value of the plants that are found in nature; we might presume that the foreign floral motifs were first accepted. In the middle of the T'ang period the supply of patterns contained a wide variety of these floral ornaments, and now the Chinese made their own additions to them. It is possible that a symbolic meaning was attached to the floral designs, as in any case the Buddhist motifs are based on mythology, but the Chinese mainly used them to form auspicious symbols in connection with human life, e. g. a marriage that produced a large family, a long and happy course of life etc.

A TENTATIVE CHRONOLOGY

In the introduction and the account of the various forms and ornaments we saw that gold and silver were used for many purposes, such as for cult vessels, luxury articles, jewelry, objects of daily life and as grave-goods, s. c. *ming ch'i*. Arts and crafts in ancient China have seldom shown such variety, and we may undoubtedly regard the T'ang Dynasty as the first prosperous era of gold and silver work.

The classification of the material into four groups shows that the traditional shapes and patterns mainly belong to early T'ang. It is of interest to notice that some shapes and patterns from early T'ang disappear during the middle of the period but reappear in late T'ang, a phenomenon connected with the revival of the archaic style at the end of the period. In general we may say that the traditional shapes are used for utensils, jewelry and grave-goods (*ming ch'i*).

Objects influenced by Persian decorative art occupy an important place in the preserved material. Many of the new Sasanian forms and patterns had already been introduced into China during the Six Dynasties, Sui and early T'ang and continued to be used until the middle of the period. In several cases Sasanian forms and patterns are combined as on cups, ewers and the big platters, all used in connection with banquets and wine drinking. In other cases, however, Sasanian, Indian and traditional or new Chinese features are combined.

We may also be inclined to place objects with Sasanian form and decoration early in the period, but evidently they were still common about A.D. 750. Already during the Sui period Persian and Indian loans were combined on Chinese silver and bronze objects, e.g. on the find from Hōryūji with the oviform silver containers adorned with grape and palmette scrolls and sitting Buddha (Fig. 32:e). The mirror from the same find has a lion and grape pattern in an early version with Persian and Chinese stylistic elements. The same combination of different styles is found

on a circular box in MIA (Pl. 1:b), the double-knife in the CKc (Pl. 1:a) and many mirrors from Suei and early T'ang.

This implies that the Persian stylistic features were at first of minor importance, but during the latter part of the seventh century they came to hold an almost predominant position. Although it is difficult to establish any definite datings for the forms and patterns influenced by Persian art, it is evident that this influence reached its height during the former part of T'ang but gradually began to disappear during the end of the period.

The Indian stylistic elements appear also to a large extent during the Six Dynasties and the former part of the T'ang period in accordance with the strong position of Buddhism in China during the fifth to the seventh centuries, as witnessed by sculpture and painting. Most of the Indian forms were known in other materials before T'ang, but during this period they were also made of gold and silver. Unlike the Sasanian stylistic features the Indian forms are not usually combined with Indian patterns. For instance, the Indian-formed alms bowls and bottle-shaped vases have Persian decoration. This phenomenon is obviously due to the fact that it was not necessary to have any correspondence between form and pattern when the Buddhistic features were transferred to everyday utensils. It is also evident that the Chinese transformed the Indian loans much more freely than the Sasanian ones. The former were also in quite a different way merged into Chinese art and continued to exist during the later periods. It is then decidedly more difficult to date a gold or silver object with Indian features, as here we must judge not merely by the origin of the shape and pattern but mainly by its individual execution.

The Indian forms were first used in the Buddhist cult for reliquaries, mortuary urns, bottles for the elixir of life, *kundikas*, incense burners and alms bowls, but in the course of time they became common in daily life also. Pottery as well as other arts and crafts were strongly influenced by these shapes. The floral patterns were transferred from paintings and sculpture to gold and silver ware and lost some of their symbolic meaning. The Indian influence on the decoration of T'ang gold and silver ware is, then, mainly derived from sculpture and painting.

It is also difficult to establish definite datings for the fourth group of gold and silver ware, i.e. that of the T'ang innovation forms and patterns. This group should be placed rather late, as on the whole it represents a combination of foreign and native stylistic elements. As the Chinese seldom copied a foreign prototype, even the loans usually give the impression of a new creation rather than of foreign influences. Already in early T'ang the different loans were combined into new forms and patterns, which must be classified as T'ang innovations.

In spite of that, we may say that the fourth group mainly belongs to the latter part of the T'ang period. There is no definite category of objects belonging to this group and it includes objects for daily use, ornaments and jewelry.

The above description of the four groups of gold and silver ware explains their origin but offers no definite chronology. We can only state that the ancient Chinese

and the Sasanian stylistic features mainly belong to the former part of T'ang and the new Chinese ones to the latter part of the period.

To establish a more exact chronology of gold and silver work we have to choose other methods. The Chinese themselves have now accepted the chronology for the T'ang style which was earlier applied to literature only, thus dividing the period into:

1. Early T'ang — 618—650
2. High T'ang — 650—755
3. Middle T'ang — 755—820
4. Late T'ang — 820—906.

This chronology is not entirely satisfactory, particularly regarding High T'ang, but so far it is the only acceptable one. An attempt to arrange our material according to this chronology is not impossible and it might enable us to establish a general chronology of the style in decorative art during T'ang. To Early T'ang we shall also refer the short Sui period, as it is very difficult to trace any development of the style between the two periods.

SUEI (589—617) AND EARLY T'ANG (618—650).

Early T'ang coincides with the reign of Li Yüan and T'ai Tsung and, as has been pointed out in the introduction, represents the beginning of the politically powerful T'ang Dynasty. The importance of this period for the development of the Chinese art has already been noted. A new style makes its appearance but its foundation had already been laid during the Six Dynasties and Sui. The gold and silver work prior to T'ang has been briefly described in the introduction, but we have now to connect up this account. Fortunately the first decades of the seventh century provide valuable dated material illustrating the elementary stages of the various forms and patterns before they acquired the characteristic features of the mature T'ang style.

We have several times referred to one of the most important finds illustrating the early T'ang style of silver ware. It was made in the depository examined in 1953 during the repair of the five-storeyed pagoda in Hōryūji.¹⁾ In connection with the laying of the foundation of the pagoda in A.D. 607 a gilt bronze jar containing a somewhat smaller gilt bronze urn of type Fig. 34:c was buried. Its form is evidently related to the Buddhist reliquaries which were common during T'ang. The urn contained a bronze mirror adorned with a special type of the lion and grape pattern representing its earliest known stage. A simple wavy scroll with vineleaves and grape clusters forms a background for running lions of the typical T'ang species. In the outer zone orioles are seen among the vine scrolls, Fig. 99:b.

Another mirror in Shōsōin adorned with running lions in the central zone but without vine scrolls is of great interest in this connection (Item 703). In the outer

¹⁾ Hōryūji gojō tō hihō no chosa, Kyoto 1954.

zone vine and palmette scrolls of an early type and birds are depicted. The decoration indicates a relative contemporaneity with the Hōryūji mirror.

It is surprising that the lion and grape mirrors should appear before T'ang, a fact that is of great importance for the dating of this pattern. Schuyler Cammann is obviously correct in placing the classical lion and grape mirrors around A.D. 650, a dating which should be valid for the more highly developed varieties.¹⁾ The most common type of the pattern depicts lions climbing in very strange positions among the often intricate scrolls. Running lions, on the other hand, obviously belong to the early mirrors. Then there is a group, usually referred to Sui or earlier, with walking or running lions at the four cardinal points with a square in the centre and parts of the TLV motif.²⁾ A mirror of the same type in the Hsi-an museum is referred to Sui.³⁾ A variety of this mirror, and one that is connected with the Han style of composition, is represented by those with six lions in the central zone walking or running within separate fields, Fig. 70:c.⁴⁾ This mirror is dated by Yetts between A.D. 450—800, but in the Hsi-an museum it is referred to Sui.

This composition has its parallels on other so-called Sui mirrors with various sacred animals at the cardinal points and figures of deities, probably *Hsi Wang Mu* and *Tung Wang Kung*, arranged in similar fields. In an outer zone the zodiacal animals might be depicted.⁵⁾

Umehara describes a mirror with silver back in the Hak. as a »so-called Sui Mirror».⁶⁾ Its pattern consists of six »sacred animals», i.e. lions similar to *Pi hsieh*, depicted walking or running about in the central field, Fig. 70:b. Three of them have jags along the spine, others are adorned with a thick mane, and one is holding a palmette spray in its mouth. The bodies are muscular, the claws powerful and the eyes big and round. In the background there are curl borders. In the outer zone are lions and large birds, all in pairs. Between the animals and birds there are curl volutes and palmette sprays, and here and there the ground is indicated by small hills. In the outer zone is a palmette scroll of an early type. Parallels to this mirror are found in bronze.

Somewhat slender are the five lions, more like *suan-i*, on the mirror in the Hsi-an museum, which is referred to Sui.⁷⁾ They belong to the same category of quadrupeds and move in a similar way. Even in this case the inscription does not offer a dating. Umehara deals with several similar mirrors in his work on T'ang mirrors and places them in a separate early group.⁸⁾

¹⁾ S. Cammann, The lion and grape patterns on Chinese bronze mirrors. (Artibus Asiae Vol. XVI, p. 265 ff.)

²⁾ B. W. Swallow, Ancient Chinese bronze mirrors, Fig. 56.

³⁾ Ku Tai Chuang Shih Hua Wen Hsüan Tzū, Hsi-an 1953, No. 36.

⁴⁾ W. P. Yetts, Catalogue of the Eumorfopoulos Collection of Bronzes, etc. B 26.

⁵⁾ Shina-kodō Seikwa, part II vol. II, Fig. 112.

⁶⁾ S. Umehara, Selected specimens of the Chinese bronze collection in the Hakkaku Art Museum, 1951, No. 41.

⁷⁾ Ku Tai Chuang Shih Hua Wen Hsüan Tzū, Hsi-an 1953, No. 35.

⁸⁾ S. Umehara, Tō kyō tai kan, Kyoto 1945.

Besides these, on the whole, powerful and wild lions there are also animals with lither figures on the Suei mirrors. Thus, the tigers on a few mirrors with sacred animals at the cardinal points are slender in body and legs, Fig. 58, with a short head and long elegant tail. A mirror of this type in the GEc has an inscription with the dating from the Jen-shou period (601—604), that is to say, a rather early date, and the type is also used during early T'ang; the latest date found for it is A.D. 650.¹⁾

With the support of the »Suei mirrors» of the types described and the lion and grape mirror in the Hōryūji we may also refer to Suei or Early T'ang some mirrors with gold and silver back. Besides the examples in the Hak. there is in the V&A an almost square bronze mirror with gold back.²⁾ The gold sheet in openwork is divided into four separate fields, each with a *fêng-huang* or a lion framed by palmette scrolls. Dividing each field is a border of vine scrolls. Another border enclosing the central zone depicts among other things *Hsi Wang Mu* and *Tung Wang Kung* with four-petalled flowers at the sides. The border also contains the four symbols of the cardinal points and other animals in a free arrangement. Here we have ancient motifs, which, together with the general stylistic character, justify an early dating for this mirror.

Whereas this mirror depicts lions, there is a mirror with silver back in the EEc showing tiger-like animals of the slender type, Fig. 88:a. The motif of the central zone consists of six short scrolls twining in S-curves out of a lotus flower towards the outer zone. Each scroll carries a flower of a characteristic species that has been compared with *Ficus religiosa*, which was so common as the Bodhi tree already before Suei. In the outer zone the slender tiger-like animals move among birds, lotus-flowers and palmettes. Along the rim there is a palmette scroll with characteristic fruit.

We are inclined to refer to Suei the five plaques of a belt in CKc, Pl. 1:g. They are made of silvered and gilt copper and are adorned with tiger-like animals and *fêng-huang*. The small palmette ornaments in the background and the palmettes of the central plaque indicate an early date, probably the end of the sixth century.

The two oviform reliquaries from the Hōryūji are perhaps of still greater interest as illustrations of early T'ang silver ware, Pl. 1:b. The bigger container has the upper four fields executed in openwork and adorned with vine scrolls in a symmetrical composition, Fig. 32:e. The grape clusters with their bent top and leaves are summarily reproduced, but there is no doubt about the species of the scroll. The composition consists of two opposed S-scrolls drawn in a rather complicated way and together forming a »tree of life». In the lower fields there is a Buddha, sitting on a lotus bloom, surrounded by scrolls with half palmettes and spiral

¹⁾ S. Cammann, op. cit., p. 273.

²⁾ W. P. Yetts, op. cit, B 49.

volutas describing S-curves. On the top of the container is a lotus flower with separated petals of ogee shape, Fig. 87:g.

The smaller container has all the eight fields decorated with vine and palmette scrolls of similar types, Figs. 75:h, 78:c. Particularly the lower fields have an interesting scroll composition with a central palmette inscribed in a heart-shaped petal, a common feature in the T'ang ornamentation. On the upper part of this container there is also a lotus flower but with simple petals, Fig. 87:a.

It is difficult to find any parallels to this ornamentation on mirrors, but it may to a certain extent be compared with a mirror found near Hsi-an in a tomb from Early T'ang, Fig. 99:a. It is a floral-shaped mirror with eight petals and adorned with palmette scrolls delicately drawn, forming a similar composition in every other petal. In the other petals there is a phoenix standing on a lotus flower. The scrolls are undoubtedly considerably more delicate in drawing than on the reliquaries, but this may be explained by a difference in their technical execution.

A composition of this type occurs also relatively early, as illustrated, for instance, by a tile found in the neighbourhood of Hsi-an and according to the archaeologists dating from Pei Chou (A. D. 557—80), thus before Sui, Fig. 74:r. Here the grape scrolls are fairly naturalistic, but they form a similar linear pattern and frame a winged horse. This tile, moreover, affords further evidence of the early date of the rather elaborate grape scroll pattern. A similar scroll pattern is found in sculpture and paintings from Northern Wei and Sui. In Yün-kang Cave VI from the latter part of the fifth century there is a border of palmette scrolls forming a tree within a leaf-shaped frame.¹⁾

Different varieties of leaves and heart-shaped frames of palmettes are likewise found in Cave IX and Cave XI.²⁾

In Lung-mên, too, there are good examples of more or less complicated palmette scrolls e. g. in Pin Yang Tung, where the halo of the central Buddha has a wavy scroll executed in a similar manner from the beginning of the sixth century.³⁾

Again, the remarkable stele in the MFA dated from A. D. 529 has the central field on the front side framed by a delicate scroll in a complicated drawing.⁴⁾ Among the palmettes are lotus flowers and leaves forming the central ornament for the surrounding scrolls.

In Tun-huang the palmette scrolls were used early, a good example being a border in Cave 435, from Northern Wei, with palmettes in a heart-shaped frame. Here also the simple wavy scrolls exemplified in Cave 311 from Sui, Fig. 77:i, are considerably more common.

Besides the delicately drawn palmette and grape scrolls there were more luxuriant types already in existence during Sui. A ceiling from Sui in the Tun-huang cave

¹⁾ S. Mizuno and T. Nagahiro, Yün-kang, Vols. V—VI. Kyoto 1951.

²⁾ Op. cit., Vols. VI and VIII.

³⁾ O. Sirén, Chinese sculpture, Vol. II, Pl. 89.

⁴⁾ O. Sirén, op. cit., Vol. II, Pl. 109.

(Fig. 99:c) is adorned with the common lotus flower in the centre surrounded by meditating figures sitting on lotus blooms and vigorous lotus and palmette scrolls.

A stele in the Hsi-an museum has a similar palmette scroll, dated from Sui, Fig. 99:d.

The early scroll patterns are not, however, the only floral ornaments. The peculiar curl border frequently occurs. We are able to trace it to Han, but the execution reaches its height during the sixth century and a few examples of it are still found in Early T'ang. During High and Middle T'ang the curl border seems to be rare, but it reappears during Late T'ang.

A combination of palmette scrolls and curl border is found on the circular box and cover in the MIA, Pl. 1:a, and the double-knife in the CKc (Pl. 1:c), Fig. 55:d. These two objects ought then to be referred to Sui or Early T'ang.

An early ornament, such as appears on the reliquaries in Hōryūji, is the outspread lotus flower with petals clearly separated, Fig. 87:a. In sculpture and paintings the same lotus type occurs during Sui, as in Tun-huang, Fig. 87:j. Later on it is replaced by the more complicated floral designs.

Other motifs, which we have already been able to refer to pre-T'ang and the beginning of the T'ang period, are the bird deities such as are found on the circular box in the MIA (Pl. 1:b), Fig. 59:a. It seems to be a common motif during the period between Han and T'ang but becomes rare during the later dynasty, Fig. 59, so that its appearance on T'ang objects affords evidence of an early date.

On the strength of these brief stylistic observations on various objects from Northern Chou, Sui and Early T'ang it may be possible to refer some more gold and silver objects to this period. A gold hairpin or hatpin in the MIA with the typical palmette ought indeed to be referred to Sui or Early T'ang, as this palmette type is characteristic of that period, Pl. 1:f.

In his Hakkaku-cho catalogue Umehara deals with two silver-backed mirrors, both adorned with the lion and grape pattern.¹⁾ He refers them to early T'ang. One of them is lotus-shaped with eight petals, each adorned with a scroll framing a lion, Fig. 76:b. The scrolls end in a grape cluster framed by leaves or in a pomegranate and resemble those of the early mirror in the Hsi-an museum, Fig. 99:a. Some vineleaves are clearly defined and instead of the pomegranate there is a lion inside the scrolls. As the lion and grape mirrors occur already in A. D. 607, it may not be too audacious to refer this mirror to Early T'ang, particularly as the ornamentation corresponds to the style of that period. The other mirror in the Hak. is of a similar type but circular.¹⁾ The grape scrolls cross the ridge on their way from the central to the outer zone. They branch symmetrically into two stems grasping the lateral scrolls and ending in grape clusters and vineleaves, Fig. 74:n. Lions in the same peculiar positions as on the ordinary lion and grape mirrors are climbing and

¹⁾ S. Umehara, *Selected Specimens* . . . Nos. 42, 43.

²⁾ S. Umehara, *Selected Specimens* . . . No. 43.

represent the good-natured, plump species. Around the margin of the mirror is a palmette scroll of an early type. The first mirror is said to come from *Mang-shan* near Lo-yang, where also the female figurines Fig. 18:a are said to have been found.

If we accept Umehara's dating of these silver-backed mirrors, which is supported by the mirror from *Hōryūji*, Fig. 99:b and the appearance of the vine scroll before T'ang, we should also be able to refer a few other mirrors to the same time. Umehara No. 98 (our Pl. 2:b) reproduces a flower-shaped mirror with silver back adorned with a combined grape and pomegranate scroll, twining around the cord knob and with a spiral branch enclosing the lions. The main stem is clearly distinguished and is adorned with spiral volutes. Grape clusters and vineleaves are, on the whole, naturalistic. The palmette ornaments of the outer zone are similar to those on the two mirrors already mentioned. We would also refer Umehara 99:b to the same group of mirrors. It is somewhat smaller in size but is adorned with a wavy scroll of a similar type. The main difference is that the grape clusters have disappeared and only the pomegranate and the leaves are left. In three petals birds are flying with sprays in their beaks, Fig. 76:c. A similar mirror has recently been found in Hsi-an in a tomb without any fixed date.¹⁾

A small circular mirror in the FVc most probably belongs to Early T'ang (Pl. 2:a). Fig. 74:f. In the central zone the wavy scroll with lions in the «wave-troughs» carries both grape clusters and vineleaves of characteristic type. The lions are of the common type, and so are also three orioles. The animal forming the cord knob is the usual one, and along the outer edge are palmette clouds.

It is difficult to establish a definite chronology for the lion and grape mirrors. On the evidence of the already mentioned examples from Suei and Early T'ang we may place the simple types before A. D. 650. To this group we refer mirrors with animals running among wavy scrolls as on the *Hōryūji* mirror and several others, as for instance Umehara No. 25, a big mirror with *suai-i* among vine scrolls in the central zone and the zodiacal animals among vine scrolls in the outer zone. Umehara No. 27, adorned with various animals running among vine scrolls in the central zone and zodiacal animals among pomegranates and palmettes in the outer zone, is also of early date. The next stage is represented by the strictly symmetrical patterns with wavy scrolls and climbing lions as well as scrolls radially arranged so as to form a star with lions in each petal. If we compare the mirrors accounted for here with the common bronze mirrors from T'ang, we see that most of the latter are richer in their execution. Of a closely related type is the square mirror in *Shōsōin* (Item 706), which has the central zone filled with a wavy scroll with grape clusters and vineleaves in naturalistic execution and the lions encircled by the scrolls. In the outer zone there is also a wavy scroll, though only with birds. This mirror has a particularly interesting palmette scroll in the outer border, being of an early type and rare during High T'ang. The other three mirrors with lion and grape pattern

¹⁾ Studied by the author in Oct. 1955.

in Shōsōin, Items 703, 704, 705, are considerably more elaborated in pattern and richer in representation of both animals and plants, and they should then be placed somewhat later in time. In this case we can entirely accept Cammann's idea that the typical lion and grape mirror was fully developed around 650. Curiously enough, the richer varieties of the motif are not common on silver-backed mirrors.

Some other silver-backed mirrors are, however, of relatively early date, like the mirror in the CKc No. 122 (Pl. 2:c) adorned with only four running *swan-i* around the creature of the cord knob. The outer border consists of two lines of semicircles, a motif found on some Sui mirrors, Fig. 52:p.

Besides the mentioned mirrors and a few other gold and silver objects we may also refer the following specimens to Early T'ang. In the Hak. there is a lotus-shaped silver bowl, which Umehara refers to Early T'ang.¹⁾ As mentioned above, there are also five other bowls of the same type (Pl. 3:a, b). They form a characteristic group and must have been made in the same workshop. Everything argues in favour of an early dating for these bowls, if we bear in mind what has been said of the early scroll ornamentation and the typical lotus flower on the reliquaries in Hōryūji, Fig. 87:a,g. Each embossed lotus petal is separated from the next one and is adorned with a strictly symmetrical scroll motif forming a tree, Fig. 78:a, b. The heart-shaped pattern of the palmettes, the spiral volutes and the entire composition are undoubtedly related to those of the mirrors from Early T'ang. In the bottom of the bowl belonging to the Hak. there is a rosette of similar palmettes within kidney-shaped petals, which also have early parallels, Fig. 80:1. On the inside of the bowls in the FMc and the CKc there are wavy scrolls and running animals evidently representing some of the zodiacal animals so common on the Sui mirrors, Fig. 93:p. Even if the form and certain parts of the ornamentation are related to early objects, it is difficult to place the plants forming the background of the petals. In our description of the hunting and landscape scenes we had to confirm that it is difficult to give a definite dating for their appearance in the T'ang ornamentation. The only dated hunting scenes are those on the big silver jars in Shōsōin, from A. D. 767 (Pl. 16), and on the small silver box from Kōfukuji, from about A. D. 750 (Pl. 17:b). The large *p'ing t'o*-decorated ewer in Shōsōin (Pl. 18:c) might be from A. D. 756—58, or somewhat earlier. The difference between these landscapes from the end of High T'ang and the motif adorning the lotus bowls is evident. Only the symmetrically drawn plants, which are very hard to classify, accentuate the landscape, where hares, wolf-like animals, deer and birds move around. Here and there we find also cloud volutes. On the other hand, there are no Chinese rocks and trees or grass tufts depicted. The plants are ornamentally arranged on the surface according to the pattern. Evidently this landscape representation is considerably earlier in style than on the Shōsōin objects and is closely related to

¹⁾ S. Umehara, Selected Specimens . . . No. 36.

the Sasanian patterns. The landscape motif of the lotus-shaped bowls then does not contradict its dating from Early T'ang.

If we have reason to date the lotus-shaped silver bowls from Early T'ang, it follows that a few related objects belong to the same period. Such is the case with the eight-lobed oval dish on a foot in the Hak. (Pl. 4:a). The origin of the form has already been investigated. It is closely related to the Sasanian prototypes and indicates an early dating. The decoration is similar to that of the lotus-shaped bowls. The same symmetrical plants on the surface and opposed birds and butterflies adorn the central lobes, whereas the rest are decorated with palmette trees and scrolls of a related type as on the petals of the bowls. On the foot there are similar palmettes. The patterns are traced and gilded in the same way on the ring-matted background, which here gives the impression of «fish roe». The same style and execution characterize a stem cup in the Hak. (Pl. 4:b). The lotus petals adorn the sides of the cup, and a pearl border accentuates the transition between bottom and sides. The pearl border is rather rare on Chinese silver ware but has its parallels in Sasanian work. Two other stem cups in the Hak.¹⁾ show parallels to this group of silver objects and may be referred to the same period. One of them depicts a hunting scene with a landscape related to those already described.

A landscape design of a similar type is also found on other gold and silver objects. In the SAM there is a circular box and cover with plain base (Pl. 4:c). The cover has a central lotus rosette surrounded by plants of a similar species, drawn in a strictly symmetrical composition. In the middle are birds of various species, and the pattern is made to resemble relief on the ring-matted ground. A similar decoration is found on a four-lobed box and cover of gold, CKc No. 40 (Fig. 47:h). To judge from the similarity of the pattern and of the technical execution these two boxes are probably from the same workshop and belong to Early T'ang.

To the same period we should also like to refer a circular box and cover, CKc No. 89 (Fig. 80:e), with a rosette on the cover similar to that on the bowl in the Hak. (Pl. 6:d). The motif is executed in relief and gilded on a ring-matted ground. Considerably more complicated is the pattern on the circular box and cover in the WSc, but the composition is related to the early symmetrical vine and palmette motifs and should therefore be referred to the years around A. D. 650, Fig. 75:g.

Gold and silver inlays as *p'ing t'o* appear early in China. A series of such ornaments in the MIA may belong to Early T'ang and have probably adorned some box, Fig. 75:i. They are remarkably similar to the reliquaries from Hōryūji (Pl. 1:c), and consist of symmetrical scrolls with vine-leaves, grape clusters and palmettes. The same ornaments occur also on the box No. 353 in the T'ang exhibition, London 1955,²⁾ although it is difficult to say whether this box is authentic all through.

¹⁾ S. Umehara, *Selected Specimens* . . . Nos. 37:b, 38:a.

²⁾ The Oriental Ceramic Society, *Loan exhibition of the arts of the T'ang dynasty*, 25th February 1955 to 30th March 1955. Catalogue.

A silver platter in the DWc of type Fig. 22:b is adorned with an ornamentation belonging to the middle of the seventh century. The whole bottom is symmetrically decorated with rosettes, palmette petals and vine or palmette scrolls, *pi-hsieh* and dragons of a type found on Sui mirrors and in Early T'ang, Fig. 58:j,k. Around the brim there are similar scroll motifs and birds.

Another silver vessel probably from the middle of the seventh century is the bowl in the CKc (Pl. 4:d). The shape is traditional and the ornamentation is in many respects related to that of Sui and Early T'ang. The slender tiger-like animals are undoubtedly of an early type, and the scrolls show parallels with those on the silver-back of a mirror in the EEc, Fig. 88:a,b. Besides the ficus flowers there are also the luxuriant floral shapes that were so common during High T'ang. It may indicate that the bowl might also have been made in the beginning of High T'ang.

A group by itself among the T'ang silver ware consists of the tomb figures or *ming ch'i*. The male and female figures, Fig. 18:a—c, have been referred by Hobson¹⁾ to the beginning of T'ang, probably also to Sui. We can accordingly place them in Early T'ang. The same is the case with the horse, CKc No. 131 (Fig. 18:f), which recalls T'ai Tsung's favourite horses. The two bulls, Fig. 18:d,e, are, however, difficult to place; it may be appropriate to refer them to the seventh century.

Besides these gold and silver objects we may be justified in referring to Early T'ang a few forms preserved in other material, though probably also once made of gold or silver. To the Indian forms we may also refer, besides the jar with cover of type Fig. 31, bottles for nectar, often found in the hand of Bodhisattvas, Fig. 35, also used as water bottle for the monks. We have noted them already as existing before T'ang, and they may then also have been common during Early T'ang, even if we do not have any in silver preserved from that time.

In the hands of monks and other attendants in Buddhistic scenes are often found incense burners with long handles, Fig. 49. Already before T'ang they had the characteristic form which is also found in the Shōsōin examples. We might presume then that they also occurred in Early T'ang. This also applies, of course, to reliquaries, alms bowls and other Buddhist cult vessels. The magnificent gilt bronze reliquary in the FGA, Fig. 32:g, undoubtedly belongs to Early T'ang or it may possibly have a somewhat earlier dating, as well as the smaller incense burner in Cleveland, Fig. 33:a. If we have good reasons for believing that the characteristic cult vessels of Indian origin were all used during Early T'ang as well as during the whole of the sixth century, we might also believe that jewelry of an Indian type now became common, although we have no evidence. This concerns mainly pearl necklaces and jewelry with set stones or pearls of the types found on Bodhisattvas, Fig. 41.

To Persian loans we have already referred rhytons in the shape of lions or drag-

¹⁾ R. L. Hobson, A T'ang silver figure. *British Museum Quarterly* 1926—27.

ons, Fig. 26:a,b. On the reliefs from Northern Ch'i in FGA there are depicted drinking men of a Western Asiatic type, Fig. 73:c. They hold in their hands rhytons of similar types, and the rhytons were evidently already used before T'ang.

* * *

The great novelty in Early T'ang, including also the Sui period, is the Western stylistic features represented not only in gold and silver ware but also in other fields of art. The new forms appear in bronze, gold, silver, pottery and glass, as Persian ewers, platters and wine cups and Indian cult vessels and reliquaries. In comparison with the Han shapes we observe here a greater variety and a more energetic contour. The different parts of a bowl, a cup, a vase or an urn are often accentuated and the concave and convex parts are in strong contrast to one another, a condition which we rarely meet with during the earlier periods. Many of the forms that were characteristic of the entire T'ang period now appear. We observe, however, that certain ancient forms are still used which usually disappear later on. The ornamentation shows many new features which are difficult to link together. On the whole, we can observe a certain temperance in the use of the scroll and floral ornaments. The thin symmetrical scrolls with grape clusters and vineleaves, palmettes and spiral volutes are very much in the majority. Rare are the swelling palmette and leaf shapes. Motifs with plants and animals are also rich in their details but strict in their symmetry. A conventionalization of the patterns may be considered typical for the period. It is also quite in accordance with the ornamentation of the previous centuries, which was entirely concentrated upon zoomorphic and geometrical motifs. In spite of all the Western stylistic influences the Chinese artists do not lose their individuality but merge the foreign elements to the Chinese environment. A symmetrical simplification is also noticeable when the landscape has plants as background to the various animals and birds.

HIGH T'ANG (650—755).

First half (650—700).

High T'ang represents the height of the T'ang culture. During the reign of Kao Tsung (650—84) Ch'ang-an reaches a period of intense prosperity and becomes the capital of an enormous Asiatic empire with an international atmosphere. From 658 onwards Lo-yang is called «the eastern capital» through the intervention of the Empress Wu. During her reign large sums were devoted to buildings, particularly to Buddhist monasteries.

Whereas it is difficult with any certainty to refer a large number of gold and silver objects to Early T'ang, it is considerably easier to find material illustrating the style of High T'ang, which undoubtedly furnishes the most abundant resources for illustrating this field of decorative art during the whole dynasty. For practical

reasons it is suitable to divide High T'ang into two periods, the time from 650 to ca. 700 and that from ca. 700 to 755. We are then able to obtain a better view of the stylistic development.

Here too it may be better to start with the mirrors. To Early T'ang we have referred the lion and grape mirrors, which show a clear and on the whole symmetrical composition of wavy scrolls and radially arranged scroll ornaments with vine-leaves and grape clusters and, in a few cases, pomegranates and palmettes. In the reproduced material of bronze mirrors with grape and lion pattern we soon find that it is considerably more difficult to read the twining of the scrolls.

A mirror in the MFA (Umehara No. 34) has in the central zone a compact pattern of nine lions crawling around each other among grape clusters, stems and leaves, which it is quite difficult to associate with scrolls. A thin border between the central and the outer zone is adorned with expanding pomegranate sprays, which are closely related to the composite scrolls of type Fig. 95:o. Auspicious birds and insects are placed in between. The outer zone shows different auspicious animals in pairs among vine scrolls (similar to Fig. 74:i), and furthest out there is a border with an ancient ornament, namely, the cloud scrolls. The difference in pattern between this mirror and the ones mentioned earlier is evident, as the forms have now become exuberant and the pattern has lost in distinctness. In a series of mirrors reproduced by Umehara under Nos. 28—33 we can get a clear conception of how complicated and overloaded this ornamentation can become. The details predominate at the expense of the whole, and it is necessary to analyse the whole pattern with care. Even if in general we can distinguish the central and the outer zone, they seem to coincide, as scrolls and animals threaten to pass beyond their limits. There are numerous animals and floral elements, which are plastically accentuated as the mirrors are made of so-called white bronze, which lends a glittering silver nuance to the high relief pattern with countless reflections.

A similar mirror is reproduced by Cammann as fig. 1, which he calls »typical T'ang grape pattern mirror with five lions».¹⁾ In the outer zone there are also depicted orioles, and the two zones imperceptibly melt into each other. As the mirror is somewhat smaller and clear in the casting, the animals and the grape clusters are accentuated at the expense of the other details. To this group we would also refer Umehara Nos. 35,37:b and 38:a—b, which differ somewhat as far as concerns the outer zone.

It is naturally difficult to give a definite dating to these mirrors, but they undoubtedly belong to High T'ang and can probably be referred to the end of the seventh century.

It is notable that we do not have mirrors of this type with a silver back. This may be explained by the difficulty of chasing these complicated patterns in thin

¹⁾ S. Cammann, *op. cit.*

silver sheet. The impression of the patterns is based on the strong contrast between light and shade, which is visible only in high relief.

The lion and grape patterns are in fact not of very great help for making a general stylistic analysis of High T'ang, as we cannot with absolute certainty place them in time. On the other hand, they clearly show that the grape scroll patterns are motifs that were preferably used during this time and that the artists did not hesitate to use very complicated compositions.

Cammann in his last article about »Significant Patterns on Chinese Bronze Mirrors»¹⁾ has fixed the first appearance of the developed lion and grape pattern mirrors at about A. D. 650. He writes: »The grapes, as symbols of abundance in a world at peace, would have had special significance for the Chinese Court at that time, because in the year 640 the art of fermenting grapes to make wine was introduced into T'ang China from a state in Eastern Turkestan. Also to symbolize another form of joy appropriate to a world at peace, namely that which comes from fine music, sweet-singing orioles commonly figured on the earliest examples of lion and grape mirrors. However, both the grapes and the orioles, together with the lions, were appropriate symbols to illustrate some of the principal beliefs of the Manichaeism religion, which was introduced into China at that time, so the mirrors may have had a double meaning. The fact that they were probably associated with Manichaeism is suggested by the sudden disappearance of this pattern after the middle of the 9th century when that religion was drastically persecuted. The pattern disappeared so completely that Sung dynasty antiquarians, scarcely two centuries later, no longer recognized them, and called them 'sea horse and grape mirrors' (*hai-ma p'u-t'ao ching*) after a pair of horses which were included with the lions on some examples in the Sung Imperial Collection.

Before they went out of favour, the lion and grape mirrors went through a considerable evolution in pattern. The number of lions was gradually increased to represent other combinations of directions, planets, and elements, since the Five Lions — like the Four Spirits together with the Yellow Dragon (or a fifth lion) to symbolize the Centre — were considered as symbols of the Five Elements and the Five Planets, as well as the Five Directions. Thus, we eventually find six, seven, eight, or nine lions in the central field of the later examples, standing for the six, seven, eight, or nine directions, or elements, of different philosophic systems. In a ring circling this central field, where originally there had been only orioles, other forms of auspicious birds and animals were introduced; and we often find here the Twelve Animals of the Zodiac, which by this time generally replaced the twelve characters that also symbolized the Zodiac, (as shown in Fig. 10). Around this outer zone of birds or animals was a bordering ring, usually figured with conventionalized clouds, to represent the rim of the dome of heaven . . .

On some of the latest lion and grape mirrors, pairs of auspicious birds or animals,

¹⁾ Archives of the Chinese Art Society of America, IX. 1955, p. 43 ff.

such as phoenixes, dragons, or spirit horses, appear in the central field among the lions, confronting each other from opposite sides of the boss; the animals in the outer ring were shown in pairs (together, or on opposite sides); and even the lions in the central section were shown in pairs, sometimes with cubs. These variations brought the mirrors which had them into the 'marriage mirror' category.»

We have preferred to refer the first lion and grape patterns in accordance with the Hōryūji find to Early T'ang, but accept Cammann's date (A. D. 650) for the fully developed pattern. It means that the main part of the lion and grape mirrors have to be dated High T'ang, which is also reasonable from the stylistic point of view. The heavy vine scrolls with curling leaves which are found on many of these exuberant mirror patterns was also in vogue in other fields of art in the second half of the 7th century. The square funeral stone from A. D. 679, already referred to in connection with the composite scroll, Fig. 93:s, is also decorated with a vine scroll of this type.

Among other silver objects with vine scroll patterns most probably belonging to the years around A. D. 650 and to the later part of the seventh century is a bowl in the MIA (Pl. 5:a). The form is of traditional type, Fig. 1:a, and the sides are adorned with the complicated vine scroll, Fig. 74:j, with clearly defined grape clusters and leaves; among them are gilt birds. This motif points to an early dating, but the floral ornamentation on the outside of the bottom justifies a somewhat later dating. The artist has here drawn the pattern in a freer manner and arranged leaves and flowers asymmetrically, Fig. 97:q. Instead of birds there are hares among the flowers, and along the foot rim runs a wavy scroll with palmettes. The pattern is traced on the surface and the ring-matting is planer without the «fish roes».

From the same workshop probably emanates a cup with handle (Pl. 5:b) in the FGA. We recognize the elaborated vine scroll around the zone on the sides, but here both hares and birds are found together amidst grape clusters and leaves, Fig. 74:h. Above and below, the main motif is framed by simple wavy scrolls carrying grape clusters and vine leaves, Fig. 74:a, and around the foot rim is a still simpler spiral scroll. The handle is made in the shape of leaf volutes.

Similar scroll patterns are used on a few circular boxes and covers in the FGA and the FMc. The cover of the former is adorned with a spiral scroll with leaves, and grape clusters alternately in the spirals and birds, whereas the base has a garland of palmettes radially arranged from the central zone, where an oriole is depicted, Fig. 80:h. The FMc box has both the cover and the base adorned with a connected vine scroll beginning at the outer edge and ending with a leaf in the centre, where there are depicted a standing crane and a parrot, Fig. 74:b,c.

Related to the complicated vine scrolls are the patterns on a few stem cups and cups with handle. A stem cup in the OKB¹⁾ of type Fig. 24:h is adorned with an

¹⁾ Graf Strachwitz, op. cit. Abb. 3.

elaborate wavy scroll carrying grape clusters, vine leaves and palmette flowers of various kinds, Fig. 75:d. Along the brim runs a border with a simple vine scroll. A stem cup (CKc No. 102) has a similar decoration, and in addition a curl border at the top, Fig. 75:c, and on a cup with handle in the OKB the motif is repeated, though with more palmette flowers than grape clusters.¹⁾

We may wonder where to place the globular incense burners of type Pl. 5:d. To judge from the strictly symmetrical composition and the detailed patterns of grape clusters, vine leaves, lotus etc. it may be correct to refer them to the former part of High T'ang, Fig. 93:h. A similar composition is used on the box and cover of type Pl. 5:c in the V&A.

The vine or palmette scrolls can sometimes be considerably more conventionalized than on the objects described. Such is the case on three interesting bowls in the CKc and the FMc, which form a special group. One of them is completely covered by an exquisite pattern somewhat resembling the palmette ornaments of the lotus-shaped bowls, Fig. 78:k. Instead of a garland of petals four lines of varying petals are placed one above the other but with this difference, that they are drawn on the surface and are so skilfully combined that we can read the pattern both vertically and horizontally. Whereas the palmette decoration is asymmetrical, as on the lotus bowls, the scrolls on CKc No. 100 are considerably freer on the lobed sides of the bowl, Fig. 78:n. Here too we see clearly their relationship to the vine scrolls, as we find grape clusters depicted here and there. The vine leaves are also more accentuated, though they are far from naturalistic. The animals are climbing among the scrolls, as on the mirrors, but by no means resemble lions. On a stem cup in the CSc the same motif is depicted (Pl. 6:b), and we may presume that the two pieces were made in the same workshop. The decoration on the bowl in the FMc (Pl. 6:a), Fig. 78:m, is also related to these objects in pattern. We find here mostly palmettes of various types adorning the scrolls. *Suan-i* and bird deities are moving about amidst the scrolls.

In all probability the four vessels are contemporaneous and come from one and the same workshop, as they show many parallels in their decoration and their technical execution. The symmetrical drawing of the palmettes and the occurrence of the bird deities etc. indicate that they must be from the later part of the seventh century.

We may regard as closely related to the symmetrical palmette patterns of the lotus bowls the ornamentation of some mirror boxes in Shōsōin with *p'ing-t'o* décor (Item 608-609). One of them is floral-shaped, eight-petalled, with a big rosette in the centre built up of palmette leaves in a very exquisite design.²⁾ All round there is a rosette in every petal framing a peacock, and on the sides there are also rosettes of a somewhat simpler composition. The whole box is a masterpiece. It

¹⁾ Graf Strachwitz, op. cit. Abb. 1.

²⁾ Shōsōin Gomotsu Zuroku. Vol. XII.

is closely related to the lotus-shaped bowls but represent a further step towards artistic perfection.

The other box (Item 609) is decorated with a series of circles likewise formed of palmette patterns but framing a mandarin duck, Fig. 80:g. Between the circles are cross-shaped ornaments, they too consisting of palmettes, Fig. 80:j.

It is not easy to date these mirror boxes, but the symmetrical composition may indicate that they were made at the beginning of High T'ang, before the somewhat free plant scrolls started to change the ornamentation.

Of quite a different type is the symmetrical decoration of an octagonal cup with handle in the EEc (Pl. 6:e), the sides covered with rosettes formed of palmette petals of a type probably belonging to the beginning of High T'ang or somewhat earlier, Fig. 80.

The landscape scenes occur during High T'ang as well as during Early T'ang. A group of objects, mostly stem cups and cups with handle, is adorned with this decoration. Pl. 8:a,b shows a variety of the motif, but is somewhat freer in composition and gives rather the impression of a real landscape than the same motif from Early T'ang. The plants alternate with grass tufts, and besides the standing ducks there are also butterflies flying around. On the eight-lobed stem cup in the CKc, Fig. 67:e, and the one Pl. 8:b in the MMc there are parrots and mandarin ducks among the plants, while butterflies and birds are flying among the cloud volutes. We find here also the characteristic Chinese garden rock. The same motif is repeated on the magnificent flower-shaped box and cover in the EEc (Pl. 8:c). On a stem cup in the FMc (Pl. 8:e), with the cup in lotus-shape, the palmette scrolls in a free design alternate with a landscape of the same type, and several other examples could be mentioned. The hunting scene on the cup with handle in the OKB¹⁾ and the same in the CKc, Fig. 65:d, indicate a more advanced landscape design than earlier and may refer the vessel to High T'ang, around A.D. 700. The same applies to a gilt bronze stem cup in the BM with a falcon-hunt scene, which should no doubt be closer in time to Early T'ang, Fig. 65:g. They all represent an intermediate stage in the development towards the exquisite miniature landscapes found on the Shōsōin silver jars.

It is of course difficult to establish the definite dating of these motifs, but we should take into account a difference in time between symmetrically reproduced landscapes of the type already described and those common in the middle of the eighth century. The main difficulty with the landscape and hunting motifs is that they have only a few parallels in other fields of decorative art. The only parallels to the hunting scenes are the silk stuffs of entirely Sasanian type in Hōryūji, Fig. 65:j, and their occurrence in a simplified form on pottery and mirrors, the latter of which cannot be dated with any certainty, Fig. 65:h,i.

A particular type of landscape design occurs on a few mirrors in *p'ing t'o* with

¹⁾ Graf Strachwitz, op. cit. Abb. 1.

gold and silver, Umehara Nos. 111-114. They are usually circular, or square with somewhat convex sides, and within a raised border decorated with four opposed *fêng-huang* standing in the corners amid plant ornaments. Furthermore there are birds and butterflies moving about, and close to the cord knob is a rosette built up of palmettes. Sometimes they are embellished with pomegranate-like flowers, and on Umehara No. 112 there are also palmette sprays. The type of the floral plants, *fêng-huang* and palmette ornaments is considerably more delicate than the same patterns from the eighth century, a fact that may justify us in referring them to the latter half of the seventh century.

Whereas we can only date the objects mentioned from a stylistic point of view, we nevertheless have an important object which is said to be from A.D. 664, namely the big platter in the MIA, coming from a tomb at *Chiang Kou*, north of Lo-yang, (Pl. 9:a).

It is of great importance for us to be able to show the occurrence of the luxuriant composite scroll with Indian features at such an early date, as it is mostly represented in sculpture from the first half of the eighth century. We have here something that is new compared with the symmetrical scroll type, and which is representative of the mature T'ang style.

Closely related in style to this luxuriant scroll of composite type is, however, a stone engraving dated A.D. 679. It is the square tombstone of Ch'üan Nan-chêng from Honan¹). On the four sides there are scrolls with symmetrical composition but with curled lobes and stems, Fig. 93:s. Instead of birds there are lions running among scrolls. If the Chinese artists could draw such scrolls in A.D. 679 on tombstones, they may also have depicted a similar type of scroll in silver already in A.D. 664.

These scrolls are not confined to any definite objects but occur on Persian platters, cups with handle, stem cups and on clam shells, ladles and a magnificent lotus-shaped mirror in Shōsōin. A significant feature of these scrolls is the constantly occurring spirals putting in motion all the leaves, flowers and fruit, which makes it difficult to distinguish the form of the botanical designs in the background. In its most elaborate shape this floral scroll is used in sculpture and painting, excellently illustrated by the *Pei-lin* stones in the *Hsi-an* museum and by framing borders in the *Tun-huang* caves. We seldom find these scrolls so luxuriant and elaborate in silver, which only shows the Chinese sense of effect and correctness in laying out patterns. They fit quite simply into the decoration according to the material. It is also significant that these luxuriant floral scrolls never occur in high relief as do the earlier described palmette and grape scrolls. Only the birds are often gilded in order to accentuate the composition.

Like most patterns, the luxuriant composite scroll passes through successive

¹) Liu Ch'ih, *Ho-nan chin shih t'u*, 1933.

stages of development and change. On the platter (Pl. 9:a) all the leaves are adorned with curled lobes and stems, and the scrolls describe curling movements in different directions, Fig. 95:b,c. Here again we find expressed the love for the spiral motif represented much earlier by Chinese artists and now repeated through the new impulses from the Indian lotus scrolls of Gupta time. Related in its decoration is an octagonal cup with handle in the CKc (Pl. 9:c), Fig. 95:e. Quite similar too are the scrolls on the clam shell (Pl. 10:a), on which the leaves resemble still more spiral volutes, Fig. 95:f. We would also refer to the same group the cup with handle in the SAM (Pl. 9:b), which may have come from the same workshop as the clam shell. Another good example of this ornamentation is the big stem cup in the AIC (Pl. 10:b), which in its turn is closely related to the platter.

These examples of the luxuriant composite scroll should logically belong to the same period, i.e. around and after 664. The big silver-backed mirror in Shōsōin may, however, be from a somewhat later time. It is possible that the luxuriant scroll and the more naturalistic reproduction of the leaves indicate that it belongs to the beginning of the eighth century rather than to the end of the seventh century. The figure scene of the central zone and the other decoration on the mirror may also justify such a dating. The silver censer (Jap.: *kunro*) from A.D. 756 (Pl. 15:c) represents a step further in baroque style, probably because of the technique in openwork. Undoubtedly this special pattern has reached its final stage on this vessel and is here related rather to stone engravings and paintings from the beginning of the eighth century (Fig. 95:i-k).

We have already emphasized several times the importance of the new style that was introduced by the Khotanese in Ch'ang-an. Wei-ch'ih Po-chih-na came already during Sui and also worked during T'ai Tsung, while his son lived in the capital in the latter half of the seventh century. Their work in floral painting aroused keen interest and admiration but most probably their new style was not immediately copied by the other artists. We have to assume that it took the Chinese some years to get accustomed to the new fashion, which means that our suggested chronology for the silver patterns may be right.

It looks as if the two extremes of scroll ornamentation — namely the symmetrical scroll and the luxuriant composite scroll — during the second half of the seventh century gradually became intermingled with new varieties. The symmetry of the former is no longer so strictly applied. But the important factor is that the artists now combine various kinds of plants and create different types of composite patterns. To the earlier composed ornaments we may refer the symmetrical composite scroll, Fig. 93:a—g. It is found on various kinds of silver objects e.g. on the box in the shape of a resting ram in the NGA (Pl. 11:d), where it is exquisitely done with the flowers clearly defined. Other varieties occur on a flower-shaped box and cover in the RMA, Fig. 93:a, on the ladle in the CKc (Pl. 10:c), on the box and cover in the FMc, Fig. 93:b, on the cup with handle in the FMc, Fig. 93:d etc. Another good example of this ornamentation is the reliquary in the FGA (Pl. 10:d), Fig. 93:c,f. These

composite scrolls are, on the whole, found in the same compositions as the other symmetrical scrolls and on the same kind of objects. As they are not represented in the Shōsōin collection, it is an indication that they belong to the time before the middle of the eighth century and in all probability to the later part of the seventh century.

We can get some aid in the dating of the scroll patterns from the sculptures from Lung-mên and Ch'i-pao T'ai. The large Vairochana Buddha from A.D. 672—75 has a beautiful floral border on the nimbus, which shows the same style as the silver items we have described.¹⁾ The palmette scroll on the nimbus of the Eleven-headed Kuanyin from Ch'i-pao T'ai, Ch'ang-an, is strictly symmetrical but with full palmettes similar to those found on the cup with handle in FMc, Fig. 77:y.²⁾

HIGH T'ANG (650—755).

Second half, ca. 700—755.

When we refer gold and silver objects to the later part of the seventh century, we base our view on the forms and the decorations connected with Early T'ang though representing a more developed style. When arranging the material from the eighth century belonging to High T'ang we have to take into consideration the objects more closely related to those in the Shōsōin collection and those found in Kōfukuji, datable around A.D.710. Graf Strachwitz has in his already cited article dealt with a bowl with symmetrical decoration from this find, Fig. 93:j (Pl. 12:a). The bowl is only a fragment of a big stem cup without stem and more than half the bowl lacking. On the fragment we distinguish palmette scrolls arranged in «trees» along the outside of the bottom and wavy scrolls on the concave sides. We recognize here the composite scrolls of simplified type representing the final stage of the symmetrical delicate style from the seventh century. Closely connected with this is the palmette decoration on a cup with handle, CKc No. 90 (Pl. 12:b) on which the scrolls are kept together in the centre by rings. The scroll represents a type occurring also on a circular box and cover in the CKc (No. 94), Fig. 93:k.

Two hemispherical decorated bowls in the Kōfukuji find are, however, of considerable interest (Pl. 12:a). We find here a new style of pattern which seems to be really naturalistic in design. On the two bowls the plant-like scrolls meander in a quite asymmetrical design with big mallow-like flowers, buds and leaves filling the surfaces, Fig. 97:i. On the bottom of one of the bowls is depicted a similar flower in the shape of a symmetrical ornament, Fig. 97:j. Later on we shall meet a similar scroll motif, but they rarely occur on a ring-matted ground. If these bowls were without dating, it would have been more natural to refer them to a later time, as it is rather surprising that such different styles of decoration should exist in one and the same find.

¹⁾ L. Sickman & A. Soper, op. cit., pl. 55:a.

²⁾ L. Sickman & A. Soper, op. cit., pl. 56:b.

Closely related in style to these bowls is a small pot with lid in Hōryūji, its sides adorned with a phoenix within floral scrolls of the same type (Pl. 12:e). Around this pattern there is a garland of leaves of the type that becomes so common during Middle T'ang. This pot is most probably from the end of High T'ang.

A similar decoration of scrolls in blossom with delicately drawn stems is also distinguishable on the small bowl in Shōsōin, Item 625, shaped like a flower-cup (Pl. 19:b). Here are depicted sitting figures with musical instruments, and we can observe that the floral pattern is arranged as a plant or a bouquet. The same is the case with a bronze jar in the HLGc, Fig. 96:n, which may possibly be somewhat later.

Among other dated objects is a marriage mirror, recently found in a tomb in *Hsi-an* from A. D. 707.¹⁾ It is eight-petalled and of white bronze adorned with one pair of *suan-i* and another pair of *fêng-huang* among floral scrolls, similar to Umehara Nos. 43 and 44. Similar marriage mirrors with silver back are known, such as Umehara Nos. 94,95,99:a etc. Umeh. No. 94 reproduces opposed *suan-i* and *fêng-huang* among four heavy scrolls, emerging from the cord knob and in supple curves twining towards the outer zone, where they divide into two branches, curling in two spirals with leaves, pomegranates or grape cluster, Cf. Pl. 13:b. The composition of the scrolls is not new, but it has become considerably more heavy with leaves curling and lobed in the same way as the luxuriant composite scroll, Fig. 95:e. These mirrors confirm that the different styles became merged around A. D. 700. In the outer petal zone the scrolls recur symmetrically arranged in every other petal; the others are filled in with opposed birds, two with blossoming plants between them. The plants are rather naturalistically reproduced and indicate a stage quite far removed from the plants during Early T'ang. Along the border of the mirror there are cloud scrolls in palmette shape, so often found on early mirrors. The cord knob is adorned with heart-shaped palmette ornaments.

A series of silver-backed mirrors of a similar type I am inclined to refer to the years around A. D. 700. They all have luxuriant scrolls, starting in an elongated tip quite separate from the cord knob and moving in gentle curves, often in a spiral pattern, towards the outer border of the mirror, where they branch off into small stalks ending in spirals. In every spiral a leaf, a flower or a fruit is inscribed, and short spiral volutes are arranged in a dense manner along the scroll. Between the scrolls we find as a rule a pair of auspicious animals such as *fêng-huang*, *suan-i* or other animals like the Heavenly Horses, or Celestial Deer together with a peacock or a *fêng-huang* (Pl. 13:b).

Related in style to these silver-backed mirrors is a mirror of white bronze in Shōsōin, Item 692.²⁾ It is floral-shaped with eight petals and in the central zone adorned with *fêng-huang* and *suan-i*, Heavenly Horses and mandarin ducks among

¹⁾ Studied by the author in Oct. 1955.

²⁾ Shōsōin Gomotsu Zuroku Vol. II, pl. 17.

the same kind of scrolls. Petals are decorated with floral plants, symmetrical sprays and birds. This mirror may be somewhat earlier in time than those with silver back and could have been made in the end of the seventh century.

All these mirrors belong to the group of marriage mirrors which, according to Cammann¹⁾, «usually had a pair of auspicious birds — such as the exotic peacocks or parrots, which were then making their first appearance in Chinese art along with the newly introduced grapes — or a pair of mythical animals, like the Heavenly Horses or the horned lions called *suan-i*, confronting each other from opposite sides of the knob. Smaller, related symbols filled the empty spaces in the central field above and below them, but the greater prominence of the side figures inevitably created a bilateral symmetry highly appropriate to their symbolism. He refers these mirrors to «the middle and later T'ang», which is also in accordance with our chronology. Related to these mirrors is a silver platter in MFEA (Pl. 14).

Another type of silver-backed mirror is found in Umehara No. 103, showing in the central zone opposed *jéng-huang* with luxuriant scrolls in their beaks (Pl. 13:d). Below them is depicted the Holy Mountain. In the outer zone with eight-lobed contour there are Heavenly Horses and Celestial Deer with a string in their mouths and between them lotus scrolls. This marriage mirror is connected in style with the previous ones and may be referred to the early part of the eighth century.

A characteristic feature of all these silver-backed mirrors is the luxuriant, coiling scrolls of a composite type which are never combined with the playful animals on the lion and grape mirrors. Evidently they might go back to the time before 700, though they belong mainly to the first half of the eighth century.

In recent years several mirrors have been excavated at Hsi-an decorated in *p'ing t'o* and dated T'ien-pao (742—55). One is circular with decoration of the type of Umehara 115. In gold and silver sheet the artist has cut out birds, lotus sprays and plants, forming a landscape, and then a symmetrical palmette motif round the cord knob of a type similar to that during the later part of the seventh century. We have already been able to follow the development of the landscape motif and have noted that it gradually became more detailed. The plants look more naturalistic and freer in composition like growing flowers; floral sprays are crowned by a large flower (possibly a pomegranate) and the broad leaves resemble vine leaves with spiral lobes. The delicate plant ornaments on the mirrors from the seventh century are replaced by more luxuriant ones fitting well into High T'ang. We may also refer to the same time the big eight-lobed mirror in the Hak. (Umehara No. 116) with *p'ing t'o* decoration of althea-like flowers, Fig. 97:e, f.

In this case the Chinese artist has evidently intended to reproduce a special flower, probably the althea, and even the pomegranate appears, though on a smaller scale.

Cammann has in a special article carefully described «A Rare T'ang Mirror» in

¹⁾ S. Cammann, op. cit., p. 278.

SAM,¹⁾ which he convincingly refers to the K'ai-yüan period (A.D. 713—741). It is crowded with auspicious symbols, among others floral symbols. It is »excellent grain» and »excellent wheat» depicted as a pair of symmetrical plants with the two grain stalks joining to produce a single ear, Fig. 99:f. They are of the same type as the symmetrical plants we have described several times from among the Shōsōin items. The other pairs of botanical species are linked bamboos and joined trees similar in design to the tree depicted on the *ch'in* instrument in Shōsōin (Pl. 17:d). The third pairs of floral symbols are »lotuses joined in delight» and »the auspicious melon», which must also be defined as naturalistic pictures. This mirror affords sound evidence of the naturalistic rendering of the symbolical patterns at that time.

During the former part of the eighth century we have observed a considerable interest in floral plants and sprays of a more naturalistic execution. On many objects in Shōsōin we find these sprays represented, both in textile, painting on wood etc., and traced on metal.

In connection with the early High T'ang patterns we have already mentioned the luxuriant scrolls of a composite type, Fig. 95:b-f, and followed their development up to the stage represented by the silver-backed mirror in Shōsōin (Pl. 15:b). With the support of the general stylistic development we may be justified in placing this mirror at the beginning of the eighth century and near in time to the earlier described silver-backed mirrors. The scrolls are in this case depicted in an unusually free and energetic design, a rare balance between naturalism and conventionalism. The whirling movement of leaves and stalks gives a by no means exaggerated impression as it does on so many of the stone engravings, and the composition of the four scrolls is rhythmically balanced. The landscape scenes of the central zone in four sections describe »a phoenix dancing in front of a Taoist immortal playing on a *sho*, and a crane dancing in front of another Taoist immortal playing on a *ch'in*, the sky being filled with floating clouds and various birds in flight».²⁾

The floral sprays in the outer zone are of the same type as on the marriage mirrors with silver back.

Even the mirror case gives an indication of how to date the mirror in question. It is, namely, entirely covered by a brocade with palmette and lotus decoration in the centre, which is strictly symmetrical and of a type related to the style of ornamentation in the seventh century.³⁾

We would also refer to the same period the silver incense burner (Item 51) with its powerful composite scrolls twining in unusually complicated spirals and S-curves (Pl. 15:c). Here this pattern on silver ware has reached its limit, while at the same time new elements belonging to Middle T'ang appear.

In sculpture and painting this luxuriant scroll is well represented. In connection

¹⁾ The Art Quarterly, Spring 1946, p. 93 ff.

²⁾ J. Harada, English catalogue . . . Item 694.

³⁾ Shōsōin Gomotsu Zuroku, Vol. XIV, pl. 24.

with this pattern we have already mentioned the scrolls on a few of the Pei-lin stone engravings. We were then able to state that already in A. D. 679 and 716 leaves and flowers were elaborated in rich spiral patterns, Fig. 93:s. Pomegranate flowers become a still more prominent ornament, as e.g. on the tombstone from A.D. 726, Fig. 58:q. The symmetrical scrolls from A.D. 721 have the lotus as their main motif, which, however, has also been influenced by the spiral movement, Fig. 86:g. The remarkable scrolls from A.D. 732 show an abundance of flowers, fruit and leaves, so that their stems almost disappear, Fig. 95:m. The same pattern occurs on a few engravings from A.D. 745, Fig. 95:h. On the evidence of these engraved composite scrolls it is possible to date the painted floral sprays on the lotus socles in Shōsōin, Item 636, Fig. 95:u,v. They must have been executed around A.D. 750.

Among all the various patterns appearing together on gold and silver ware during the former part of the eighth century we include the hunting scenes. I have already described the objects that represent the artistic height of the motif in question appearing on the silver jars in Shōsōin (Pl. 16). They are dated March 8,767; thus somewhat later than High T'ang. Undoubtedly they represent the end of this period, i. e. the climax of High T'ang. It may suffice to point out here how detailed the landscape has become in comparison with earlier renderings of the motif. Naturalistic rocks with vegetation appear, the growing plants seem to be more naturalistically reproduced, as on the mirrors in *p'ing t'o*, and in the air butterflies are fluttering around among birds and palmette clouds. (The floral scrolls framing the hunting scenes represent a mixture of grape and palmette scrolls in an elegant composition, Fig. 75:a.)

Within the same period it would be logical to place the large stem cup in WSc (Pl. 17:a) which has a beautiful landscape as a background to the hunting scene, Fig. 65:e.

Landscape scenes on gold and silver work from the same time are also best represented in Shōsōin. The remarkable *ch'in* instrument with *p'ing t'o* decoration shows an Arcadian landscape (Pl. 17:d). The most beautiful part is the square with three seated men playing and drinking below some large trees in a meadow with flowering plants. A peacock is dancing in front of them, and in the air holy men are riding on phoenixes. Still larger is a leafy tree, probably an acacia, with a liane depicted below this square. The tree is growing at the water's edge together with bamboo and other bushes. In this scene with two drinking men we also see rocks with bamboo. Various flowers resembling lilies decorate the sides and the upper surface of the instrument.

But still more beautiful are the flowers on the ewer in *p'ing t'o* in the same collection (Item 54), which is also adorned with rocks, trees and plants. In the Arcadian landscape there are deer, birds and butterflies (Pl. 18:c), Fig. 67:h. These two representations of a landscape belong to the High T'ang style and might be referred to the second half of the period.

In our description of High T'ang during the eighth century we have observed a tendency to a more exuberant rendering of the patterns and a more naturalistic reproduction of both plants and animals. It is but natural, then, to find figurative descriptions with clearly Chinese landscapes to a larger extent than before. To the more remarkable works in *p'ing t'o* from T'ang we refer undoubtedly a panel in the LBc, reproducing a florid lady under a tree (Pl 18:b). She is standing in front of a few garden rocks with a lotus flower in her hand. She is extremely like the ladies on the Shōsōin screens, Item 121, which are mentioned in Kenmotsucho¹⁾ from A. D. 756 and the panel would consequently have been made just at the end of High T'ang. These beauties belong to that portly kind that was popular at the court of Hsüan Tsung and was characteristic of Yang Kuei-fei, the celebrated mistress of the Emperor. The female figure also corresponds to the style of that time and a dating from the first half of the eighth century would then be adequate.

* * *

It is considerably more difficult to characterize the style of High T'ang than that of the previous period. There are now many new shapes and patterns in gold and silver work (as well as in other material), which had not existed earlier, and the stylistic picture becomes highly faceted. We observe a tendency to a more abundant and mature realization of the forms, which increases in the course of time, quite in keeping with the general cultural maturity during the time of prosperity in Ch'ang-an and Lo-yang. The reconstruction work during T'ai Tsung now bears fruit in an intensive civilizing process, and the various impulses from abroad are merged together, resulting in the mature T'ang style. We have seen how the delicate, symmetrical scroll patterns and the plants are softened and swell out under the influence of the luxuriant composite scroll with its Khotanese and Indian features, and how the spiral dissolves and complicates the shapes of the leaves and the flowers. The developed scroll ornamentation is reflected in many objects in Shōsōin, both of silver and of other material. In their most luxuriant form they appear on the Pei-lin steles and related stone reliefs and in the Tun-huang paintings. Here the scrolls give almost voluptuous shapes to leaves and flowers, fruit and birds. Sometimes the stem is not even visible and the botanical species is difficult to name, Fig. 95:n, o. During the later part of the seventh century the scroll ornamentation still seems to be the predominant one on gold and silver work, but with this difference that the symmetry is no longer so strictly followed and the details become considerably more luxuriant. We can, however, distinguish two main types of scroll ornaments, the delicate symmetrical one of a Sasanian type and the luxuriant and asymmetrical one of the Indian type. A certain reciprocal action results in various kinds of composite scrolls. The landscape

¹⁾ J. Harada, English catalogue . . . Item 121.

and hunting scenes are also drawn in a somewhat freer composition than during Early T'ang.

As to the various forms, we can state that the Sasanian types are the most common, though ancient Chinese and Indian ones also occur.

The stylistic development in the former part of the eighth century is characterized by a clearly baroque tendency, which in the course of time becomes stronger. The luxuriant composite scrolls now often become bombastic in comparison with those of the seventh century and often lose the stem, which had up till then formed the rhythmical base for leaves, flowers and fruit. A good example of this is the scrolls engraved on a Pei-lin stele, from A. D. 735, Fig. 95:l. We have also to regard as common the composite scrolls that are characteristic of a series of silver-backed mirrors, similar to Pl. 13:b, where the leaves have curled lobes and are plastic in design. To them we may also add the freely twining scrolls of type Fig. 97:i, which are rather naturalistic in their reproduction.

By the side of the scrolls the floral sprays and plants become more and more common. The latter are extremely well executed in the landscape motifs on the Shōsōin objects, Pl. 17:d, 18:c. The figurative scenes and landscapes of a Chinese character become a more common feature, and around A. D. 750 we have nearly all the types of the T'ang patterns represented in a still balanced but mature form. The baroque tendencies are evident but are still not predominant. The forms common during the same period are a mixture of Persian, Indian and ancient, as well as new Chinese forms.

MIDDLE T'ANG (755—820).

An Lu-shan's rebellion must have involved a violent interruption of the flourishing cultural life of Ch'ang-an and Lo-yang, which it was not easy to revive when the turmoil was over.

In contrast to the previous periods of the T'ang dynasty we possess so far no dated gold and silver objects from Middle T'ang. If we should follow only the dating and not the style of the Shōsōin items, many of the objects of importance to our study would consequently belong to this period. As, however, the ornamentation of the silver jars from A. D. 767, for instance, clearly indicates the style of High T'ang, Shōsōin must also slightly overlap the latter. Some objects in the South Section may represent the new style, as I will try to show in the following. A few stone engravings should, however, first be analysed in order to help us to understand the stylistic tendencies during Middle T'ang. Accounts have been published of tombstones of the common square type with a scroll ornamentation differing somewhat from that of High T'ang. One of the stones was made in Honan and placed on the tomb of a certain Ts'uei Mien and is dated the equivalent of A. D. 766, i. e. from the beginning of the period.¹⁾ In spite of that we observe

¹⁾ Liu Ch'ih, *Honan chin shih chih t'u*, 1933.

how the abundant floral ornaments from the former part of the eighth century now become still more formal and lose their original grace and delicacy, Fig. 95:r. It is once more the pomegranate-like flowers in large curled petals, but without any scroll. There are also two *Ranunculus* flowers with compound leaves at the sides.

Another tombstone commemorating a certain Ts'uei Yu-fu, probably a son of the above-named, is from A. D. 780 and has a similar baroque ornamentation with pomegranates and spiral-curved leaves, Fig. 95:s. Along the central field containing the dating inscription runs a meander border, a pattern that becomes more common during Late T'ang.

In the Hsi-an museum there is a stele from A. D. 792. Along its short-sides scrolls of this type are engraved. They are arranged here symmetrically as on the old steles, enframing lions, children, birds and flowers, Fig. 86:j. In addition to pomegranates the artist has also depicted a duck standing on the lotus with petals, folded at the edges and curled. There is also a flower resembling a peony. It is this very flower that seems to be common during Middle T'ang, and which we shall come across in several connections.

A richly decorated sarcophagus in the MFA is of particular interest in this context. Several scholars have referred it to Sui because of its inscription.¹⁾ Already in 1913 Laufer doubted this dating and implied that according to reliable information this inscription was made when the sarcophagus was on sale in Hsi-an.²⁾ The ornamentation in fact supports Laufer's theory, Fig. 95:p,q. The style of the rich decoration is related to that of Middle T'ang. When we see the circle of flowers on the cover, which are of exactly the same type as those just described, Fig. 95:r, it is difficult to believe the inscription to have a Sui dating. These luxuriant peony-like flowers have too much of the baroque style of Middle T'ang to have been executed about 200 years earlier. Besides, the opposed mandarin ducks show the stylistic features of the baroque T'ang style, as do also the *apsaras*, the *khinnaris* and the standing monks in high relief. This dating is supported by another sarcophagus of bronze once belonging to Yamanaka.³⁾

As late as in A. D. 822 one of the Pei-lin steles from Pin-kuo Kung has a floral ornamentation of the same kind, which further confirms the character of the Middle T'ang style, Fig. 95:x.

If we try to ascertain how this style took shape on gold and silver ware, we shall meet with certain difficulties. We have already noticed how the early silversmiths and other artists did not copy the ornamentation from sculpture and paintings in its entirety. The same applies to the ornamentation during Middle T'ang. We can, however, distinguish a group of objects in Shōsōin, which already showed partly new stylistic features in the middle of the eighth century. To this group

¹⁾ O. Sirén, *Chinese sculpture*, Vol. III, pl. 317.

²⁾ B. Laufer, *Chinese Sarcophagus*. (*Ostasiatische Zeitschrift* 1913.)

³⁾ O. Sirén, *Chinese sculpture*, Vol. III, pl. 421.

we refer, for instance, the mirrors with inlay of mother-of-pearl in lacquer, Item 700.¹⁾

A constantly used motif on these mirrors is the floral sprays, which are quite regularly drawn, although they give an apparent impression of naturalism, Fig. 96:r. It is a somewhat strained floral design of the type found on the two bowls from Kōfukuji (Pl. 12:a). We have already mentioned the gilt bronze bowl in Shōsōin Item 625, (Pl. 19:b), as an example of the same pattern, and it is not impossible that it belongs to Middle T'ang rather than to High T'ang. A silver bowl in the FMc (Pl. 20:a) probably belongs to the beginning of Middle T'ang, as we have there patterns of a related type. On the interior bottom is depicted a resting deer with the mushroom-like horn, Fig. 71:b, framed by freely drawn scrolls.

On the outside a pair of ducks are also framed by similar scrolls, showing clear parallels with the Hōryūji bowls. The ornamentation is done on a ring-matted ground and gilt in ovals. Palmettes and garlands of leaves adorn the foot-rim and lip. Another silver bowl in the HAM has the interior bottom embellished with the same flowers — similar to pomegranates — symmetrically arranged, Fig. 96:o, and surrounded by a garland of leaves. On the exterior are ovals with floral sprays. The flowers are the same as are also the leaves. The same motif occurs on the big silver vase in the CKc (Pl. 20:c) with four gilt floral sprays of pomegranates on the belly, Fig. 97:r.

How the spiral occurs even on these seemingly naturalistic floral sprays or plants is exemplified by a four-lobed bowl in the MIA, which has on the internal bottom two fishes framed by *Sagittaria*, Fig. 97:l, and on the outside on each lobe alternating plants of the type shown in Fig. 97:n,p.

Although these objects have no inscribed dating that would refer them to Middle T'ang, the parallels with the stone engravings and the general stylistic features clearly advocate a dating from this period.

A more baroque rendering of the motif is to be found on the mirror box in Shōsōin, Item 701, in silver *p'ing t'o*, which belongs to the mirror Item 698, Fig. 96:f. The bouquet-like sprays, which are placed around the central field, should obviously represent the pomegranate, but the baroque composition is found here as well as on the mirror with inlay of mother-of-pearl, Item 700. This motif leads us to the group designated «naturalistic floral sprays» and «composite sprays» which is most distinctly represented on the big silver bowls from *Pa-lin*, Fig. 96:a-e.

Earlier these bowls have been referred to the Sung Dynasty as they are said to have come from a tomb in *Pa-lin* with a Sung inscription. From a stylistic point of view it is difficult to follow such a dating. They have neither the forms nor the ornamentation belonging to that period. On the contrary, the form is more significative of the mature T'ang style, and the characteristic floral sprays are a direct development of those found on mirrors etc. from the first half of the eighth

¹⁾ Shōsōin Gomotsu Zuroku, Vol. XIV, pls 26, 27.

century and on the mirror case in Shōsōin, Item 701. We can also mention here two bronze bowls with a gilt decoration of floral sprays, Fig. 96:q, one in the FMc and the other, which is somewhat damaged, in the MFEA.

These bowls, in the shape of a flower chalice and adorned with bulging baroque sprays and garlands of leaves around the brim and foot-rim, Fig. 96:a—e, form a group by themselves (Pl. 21). This ornamentation undoubtedly represents the end of the T'ang style within this field of patterns, before we come to the more naturalistic motifs from the Five Dynasties and Sung.

In our description of composite floral sprays and the naturalistic floral sprays we have tried to explain the remarkable ornaments on the *Pa-lin* bowls. The parallels then used were taken from mirrors and other objects. A mirror with inlay of mother-of-pearl in lacquer from the Hak. has grape clusters surrounded by two heavy vine leaves and a stalk ending in spiral volutes, Fig. 96:j. The grape cluster resembles a cone, and this, as earlier pointed out, explains the peculiar »peacock flowers» on the silver bowls. On another mirror in the Hak., also with inlay of mother-of-pearl, the spray is more difficult to define from a botanical point of view, Fig. 96:m, but the lotus, the pomegranate and the vineleaves constitute the most probable elements. Several other mirrors adorned with similar sprays might very well belong to Middle T'ang, as well as those of bronze, Umehara Nos. 85 and 88, both of which are adorned with sprays radially arranged from the cord knob, Fig. 96:k.

A variety of these baroque floral and leaf ornaments occurs on a few bronze mirrors with sprays forming a scroll round the central zone, as on Umehara Nos. 89 and 90. In particular the latter, Fig. 85:h, is an excellent example of the flowers in the same style on short stalks with spiral volute.

This pattern is reminiscent of the two silver bowls in RKM and MFEA respectively. Both have the brim adorned with these heavy floral sprays, the stalk having a spathe-like ending, Fig. 85:e,f.

The rest of the ornamentation on the bowls in question indicates a relatively late T'ang dating. The outside of the bowl in RKM is decorated with a border of luxuriant vine leaves on irregularly drawn scrolls together with birds and lions, Fig. 74:o, and in the bottom are rosette ornaments on the exterior as well as on the interior, Fig. 80:s. The garland of palmettes on the inside frames a circular field with birds and flowers. The other bowl (in MFEA) also has a border of scrolls with birds and lions around the belly, whereas the inside of the bottom is adorned with a Heavenly Horse, Fig. 72:c, and the outside of the bottom with a pair of lions. The mingling of different ornaments that are not very closely related on one and the same object is a sign of a certain stylistic dissolution, which is quite natural for the period after An Lu-shan's rebellion. We have, then, strong reasons for referring these two bowls to Middle T'ang.

To the T'ang baroque we might also refer a mirror with *p'ing t'o* decoration in

BCAGc. It reproduces a pair of dragons among billowing clouds.¹⁾ The typical T'ang dragon already appears on the silver-backed mirror in Shōsōin but it does not seem to be common in Chinese decorative art until at the end of High T'ang. It then becomes muscular and violent in movement and occurs both in pairs, as on the Bristol mirror, and alone, round the cord knob, as on Umehara Nos. 78—81. In all these cases the dragons are surrounded by heavy clouds. Although some of the dragon mirrors may belong to the first half of the eighth century, most of them are probably from Middle T'ang or later.

A motif that is very popular on the mirrors in the baroque T'ang style is a pair of parrots, which are found on several objects. Among the silver work one mirror in the FVc is adorned with parrots chased in gilt silver, Fig. 69:e. The two birds are placed around the cord knob, which is in the shape of a tortoise surrounded by sea-grass. They hold in their beaks a spray with grape cluster and baroque vineleaves and from their backs hang long pendants. This motif has its parallels on bronze mirrors, e.g. on one in Shōsōin, Item 78.

Two mirrors, Umehara Nos. 54 and 55, differ somewhat from the above pattern, as the birds are opposed and hold the pendants in their beaks. Above and below them are floral sprays of the type belonging to Middle T'ang. The two latter mirrors are undoubtedly from this period, whereas the two former could be from the years around A.D. 750. In any case they clearly illustrate the baroque T'ang style and are typical of this period.

How the peacock motif has gradually changed is evidenced by a comparison between the silver object dating from A.D. 877 and the version found on bowls in *Yüeh yao*.²⁾

Of the mirrors in *p'ing t'o* from Middle T'ang there are a few decorated with opposed *fêng-huang*, which are still more baroque in design than the peacocks, Umehara Nos. 109, 110. The tails of the birds are formed like leaves of the same type as on the floral sprays, and the floral ornament between their heads belongs to the same type of patterns. Around the cord knob and the margin there are broad petals, as on the silver bowls.

Another work in *p'ing t'o*, likewise illustrating the Middle T'ang style, is the clam shell in ROMA, adorned with opposed mandarin ducks, Fig. 68:d. The vase ornament with leaves and the pomegranate below are typical of the T'ang baroque.

Although there is not a big group of items which we can refer to Middle T'ang, these objects are nevertheless characteristic enough to illustrate the style of the period. It seems as if after An Lu-shan's rebellion the ornamentation becomes more or less confined to circles and ovals with a few floral sprays. The patterns are often gilded but very seldom traced on a ring-matted ground. When scrolls are used, they become heavy and indistinct in design and are found only on the

¹⁾ T'ang Exhibition, London 1955, Catalogue No. 392.

²⁾ Cf. Ch'en Wan-li, *Yüeh ch'i t'u lu*. Shanghai 1937.

border of a bowl or a mirror. The vivid wavy scroll in all its variety during the previous periods seems to have lost its popularity. Among these types, the chalice-shaped bowls predominate, a fact that is in itself significant. The big flower often found in the typical patterns forms in this way the basis of the shape as well.

Already during the eighth century naturalistic forms had been transferred to metal or pottery, but from now on they became more and more common and remained for ever popular in Chinese decorative art. We can probably observe here an increasing assimilation of the borrowed motifs, which represent the best preparation for the coming Sung style.

LATE T'ANG (820—906).

The persecution of all foreign religions in A.D. 845 must have dealt a severe blow to the international style in T'ang art. Already during Middle T'ang the floral patterns had become more and more Chinese; at the end of the period this is still more perceptible. Whereas we have — mainly for stylistical reasons — referred a group of silver vessels and bronzes to Middle T'ang without the evidence of dated objects, we are in a better position regarding the period of Late T'ang. One of the first groups of Chinese T'ang silver to be published is the great hoard sold by Yamanaka & Co. in 1925 to the British Museum and said to have come from *Pei Huang Shan*, near Hsi-an. It comprises 15 pieces consisting of bowls, dishes, platters, vases and cups, some of which have an inscription dating the find at around A.D. 877, i.e. towards the end of the period. Remarkably enough, not one of these objects is adorned with decorations of the same types as those characteristic of Middle T'ang. The find is, however, rich in various types of vessels, such as six-lobed platters, on foot-rim instead of legs, Fig. 22:j, and four-lobed oval platters in a floral form, (Pl. 22:a). The oval lobed form is also given to dishes on a foot similar to the earlier Sasanian dish (Pl. 22:d). Instead of being straight with the same outer contour as the bowl itself, the foot becomes higher and often conical. A five-lobed bowl on a stem also occurs, Fig. 42:e, besides a bowl in imitation of basket work (Pl. 22:c). Still another shape is the high-necked vase with globular body and high foot-rim (Pl. 23:d).

The ornamentation characteristic of these silver specimens consists, among other things, of a pair of parrots among very conventionalized composite scrolls with palmettes and flowers, with grape-cluster-like seed-vessels and spiral volutes, Fig. 98:d. This motif is, however, chased in repoussé work on a ring-matted ground and enframed in a garland of petals of the same type as on the *Pa-lin* bowls. On the lobes are floral sprays, considerably less rigid in design than earlier, and around the brim there are palmettes with abundant leaves. All the ornaments are gilded. The same motif appears on a bowl, CKc No. 118 (Pl. 22:b), Fig. 98:f, and another in the FCc.¹) They both have a folded and lobed lip, but no sprays on the lobes.

¹) Chinese Exhibition in Venice 1954, Cat. No. 276.

A characteristic feature of the scrolls of these bowls is the loose composition and the coarseness of the details, everything indicating a decline in quality. The same kind of scroll runs along the brim of the oval platters, the base of which is adorned with either a figurative scene or parrots with scrolls, Fig. 98:c. The last version of the parrot pattern is interesting, as it is traced on a rather uneven ring-matted ground. The scrolls are in this case entirely dissolved in spiral volutes of a peculiar kind, and it is here impossible to name its botanical origin. Because of this scroll ornamentation other objects also can be referred to the same period, such as the dish on a foot, CKc No. 119, Fig. 98:b. In the interior this dish is adorned with scrolls, which are put close together, but instead of parrots there are depicted geese in flight and, in the bottom, a fish. There is the border along the lip, and the decoration is chased on a ring-matted ground in a coarser execution than on the earlier T'ang objects.

Similar dishes are represented in the *Pei Huang Shan* find (Pl. 22:d), though of a more complicated form. The interior decoration consists of a big lotus leaf with folded margins in the bottom, palmette sprays on the sides of the bowl and, in leaf-shaped fields, figurative scenes, probably depicting *Chu Mai-ch'en*. The chequer borders complete the internal decoration. The foot is adorned with lotus leaves of the same type as on the interior. A similar dish belongs to the MMA. Its interior has the same pattern but without the leaf-shaped fields, and along the lip is a fretwork border. The foot has the shape of a lotus leaf.

This motif recalls to mind the most beautiful specimen of these dishes on a foot, namely that in the AIC (Pl. 24:a), the foot consisting of folded lotus leaves both on dish and stand, which have the same vein design as that on the former dishes. The ornamentation of this dish with stand consists of composite scrolls and composite sprays of type Fig. 94, and in the interior of the dish water is depicted with crustaceans and fishes. We may be inclined to call the whole vessel a lotus pond.¹⁾ Here too we have the fretwork border along the lip. As on all the silver specimens from *Pei Huang Shan*, the decoration is placed in the interior and is gilded, unlike the earlier dishes, which are decorated on the exterior or on both sides.

A considerably simpler variety of these dishes is found in the V&A, Fig. 20:l, the décor on which consists of only two fishes. These dishes seem to have been common at the end of T'ang and are also made in pottery. Typically enough, this form becomes popular and continues to exist later on, whereas the Sasanian form seems to have disappeared after High T'ang.

A typical pattern on the vessels from *Pei Huang Shan* is the figurative scenes with *Chu Mai-ch'en*, but there is also another on the large platter Fig. 99:g. This depicts probably »Chiang Tzū-ya, whom the Emperor Hsi Po, founder of the Chou Dynasty, discovered fishing and called away to be his advisor«. It is a rather

¹⁾ Ch. F. Kelley, A silver-gilt cup of the T'ang dynasty. Bull. of AIC. Febr. 1931.

summarily made piece of landscape which from an artistic point of view cannot be compared with the hunting scenes on the silver jars in Shōsōin (Pl. 16).

The same scene is depicted on the bottle-shaped vase (Pl. 23:d) together with a border of birds and floral sprays in a rather naive design. The other vase from this find, which has a broad neck and wavy mouth, is adorned around the body with zodiacal animals encircled by indefinable floral scrolls, which are also somewhat simply drawn.

The circular box from *Pei Huang Shan* has its cover adorned with lion and *féng-huang* among sea-grass-like scrolls.¹⁾ The animals are chased in relief, as on so many earlier mirrors, but the scrolls differ altogether from the earlier ones and are primitive in design.

Of great interest is the bowl with imitation willow basketwork (Pl. 22:c). This pattern also appears in T'ang pottery and jade and becomes popular in pottery mainly during Sung. The silver ewer, Fig. 37:a, may also be referred to the specimens having forms related to the Sung pottery.

On the whole, the *Pei Huang Shan* finds are characterized by less artistry and less technical ability than work executed during previous periods. But this does not imply that all the silver work from that time was of poorer quality. The dish on a stand in the MIA confirms this view.

Besides the specimens belonging to the *Pei Huang Shan* find and their parallels in other collections we can also refer to Late T'ang a few other silver objects. During the excavations in 1955 three small silver objects were found in Hsi-an consisting of the bowl belonging to a dish of the oval lobed type on a high foot, Fig. 20:r. The foot was lost in this case, but the internal decoration corresponded with that already described, viz. two fishes among the scrolls and a meander border at the lip. The decoration was of gilt on a ring-matted ground. The other object was the cover of a circular box with the parrot motif in relief on a ring-matted ground of the same type as Fig. 98:d. Finally, there was a leaf-shaped box and cover of a rare type, the lid adorned with parrots among scrolls, Fig. 47:j. These objects came from one and the same tomb near Hsi-an but could not be dated. Because of their strong relationship to the *Pei Huang Shan* specimens they can undoubtedly be referred to Late T'ang.

The excavations lately made in Hsi-an brought to light three hairpins of a magnificent type.²⁾ The heads are richly adorned in open-work with floral scrolls of various kinds and birds. One hairpin is decorated with what the Chinese call chrysanthemum flowers, but which are more probably *Nymphaea stellata* (Blue Lotus), Fig. 97:o, another with *Nelumbium speciosum* and *Sagittaria* leaves, Fig. 97:k. In the latter case there are two carp on the lotus leaves. The combining scrolls vividly twine in spirals and are ornamentally executed. The third hairpin,

¹⁾ R. L. Hobson, A T'ang silver hoard, Pl. 10:b.

²⁾ Ku Tai Chuang Shih Hua Wen Hsüan Tzū, Nos. 50—52.

on the other hand, is adorned with *jéng-huang* amidst luxuriant leaf scrolls. On all the three hairpins the transition between the head and the parallel needles is marked by spathe leaves. Particularly the hairpin Fig. 97:k resembles in its pattern the dishes already described. Similar hairpins are preserved in CKc and in RKM (Pl. 24:d). The scrolls are complicated in design with several small spiral hooks and with only one lotus leaf and two flowers, which evidently represent the lotus. A pair of mandarin ducks in flight enriches the pattern. Instead of the spathe leaves we have here dragon's heads to mark the transition to the needles, a repetition of the Indian Makara motif.

Another type of hairpins is represented in the Hak., Fig. 97:m, with a pattern consisting of floral scrolls bearing three-petalled flowers, Trillium, and lotus divided into fan-like tongues. The MIA has a pair of hairpins of a related type with *jéng-huang* flying among spiral clouds and holding an ornamental knot in their beaks, Fig. 51:c.

Still another variety of the long tongue-shaped hairpin is found in the CKc, but this one is made of gilt bronze. A pair of big leaf-shaped feathers form the base for a powerful lion with its hind legs entangled in spiral scrolls, Fig. 51:f. Somewhat simpler are a pair of hairpins in the V&A with a triangular upper part, which also has a decoration in open-work, Fig. 51:e.

Though we do not possess any dated hairpins of this type, the ornamentation indicates the style of Late T'ang. The Tun-huang material substantiates this possible dating. A painting from A. D. 897 shows, for instance, ladies wearing these large hairpins in their coiffure.¹⁾

Besides these magnificent hairpins the ladies during T'ang also wore combs. At the beginning of the period they were quite small and segmental (Pl. 7:c and e) but by the end of the period the combs seem, like the hairpins, to have grown in size and became long and rectangular. A pair of sheets for the upper part of the comb are in the CKc, which have the shape of Fig. 12:e and the pattern of Fig. 98:g with a pair of parrots or pheasants among the scrolls. As on the *Pei Huang Shan* bowl, the pattern is done in relief and gilded. Similar combs are preserved in MFA, MFEA etc., but here the pattern consists of peacocks and *jéng-huang* among floral sprays, Fig. 12:d,e.

The pattern on a magnificent diadem of silver sheet in open-work with opposed *jéng-huang* on both sides of a knot, in the FMc, very closely resembles the described patterns on the hairpins, so that it could easily be referred to Late T'ang, Fig. 51:a.

This motif recalls the decoration on two large silver bowls on Hak. and CKc respectively (Pl. 24:b). Both have the shape of an open lotus-chalice with three whorls of embossed petals one above the other. Each petal is adorned with a symmetrical motif of opposed birds on either side of a knot surrounded by leaves, Fig. 98:a. In the CKc bowl the interior bottom has this motif repeated four times,

¹⁾ O. Sirén, *Chinese Painting*. Vol. III, Pl. 71.

but the interior of the Hak. bowl is adorned with a water-dragon of the type common on *Yüeh yao*, Fig. 56:b. The latter and larger bowl is also decorated with floral sprays along the lid, which resemble those on the big silver bowls from Middle T'ang. As therefore the T'ang dating of the *Pa-lin* bowls has already been settled, I wish to place these two silver bowls before Sung, contrary to Umehara's dating.¹⁾ It is naturally difficult to state whether they belong to Middle T'ang or Late T'ang, but the symmetrical knot patterns and the water-dragons warrant their being dated in the late ninth or early tenth century, and so does also the somewhat loose shape of the bowl.

A small silver box with cover in the CKc, which definitely resembles the *Yüeh yao* patterns (Pl. 23:b), is no doubt from the same period. Two mandarin ducks are flapping their wings above a big lotus leaf. The leaf also indicates the outer contour of the box, the sides of which are adorned with semi-palmettes of a type which has been described several times above.

By the end of T'ang we must of course expect to find that the interest in gold and silver work, particularly the latter, had waned. The persecution in A. D. 845 of all foreign religions, the disturbances in the country and the growing decadence in various fields did not encourage this form of art. Technical ability also seems gradually to have declined. Ample evidence of this is to be found, as we have seen, in the *Pei Huang Shan* find. There is no longer the same balance between form and decoration that existed before, and the ornaments often lose their strictness. The big hairpins show how the ornamentation sometimes plays too predominant a rôle.

It is impossible to define the stylistic development during late T'ang with the aid of the *Pei Huang Shan* find only. We may take it for granted that the same stylistic tendencies that are represented in pottery — mainly *Yüeh yao* — are also reflected in gold and silver work.

To the end of T'ang, or perhaps rather to the tenth century, we may refer two silver specimens, a high-necked bottle in the MFA and a clam shell in the KCc, (Pl. 23:a,c). Both are adorned with grape scrolls in a very naturalistic reproduction. They grow out from the same root and branch off into several stalks, Fig. 97:x. Grape clusters, leaves and tendrils are clearly defined, and birds as well as quadrupeds show parallels with the naturalistic reproductions of the Sung period and point to a late dating.

A somewhat similar type of decoration is found on silver bowls in AIC, MFA, OKB (Pl. 24:c). Here lotus scrolls are arranged, as on a mirror, in two zones with a plain band between them. On the bottom is a wavy scroll with climbing boys, and above the band radiating scrolls are depicted meandering freely, with animals among them. The boys-among-floral-scrolls motif is common on Sung ceramics but is rare during T'ang.

¹⁾ S. Umehara, *Selected specimens* . . . , No. 40.

LIST OF ABBREVIATIONS

ABc	The Avery Brundage collection, Chicago.
AIC	The Art Institute of Chicago.
AHc	Formerly The Anders Hellström collection, Sweden.
BCAG	The City Art Gallery, Bristol.
BM	The British Museum, London.
BMFEA	The Bulletin of The Museum of Far Eastern Antiquities, Stockholm.
Burch. cat.	Exhibition of Gold and Silver in Early Chinese Art, Nov.—Dec. 1938. W. Burchard, London.
CKc	The Carl Kempe collection, Stockholm.
CKc No.	B. Gyllensvärd, Chinese Gold and Silver in the Carl Kempe collection. Catalogue, Stockholm 1953.
CMA	The Cleveland Museum of Art.
CRHc	Formerly The C. R. Holmes collection.
CSc	The Count A. Seilern collection, London.
DGc	The Desmond Gure collection, London.
DWc	Formerly The David Weill collection, Paris.
EEc	The Ernest Erickson collection, New York.
FAM	The Fogg Art Museum, Cambridge, Mass.
FCc	Mr Frank Caro, C. T. Loo, New York.
FGA	The Freer Gallery of Art, Washington D. C.
FLBc	The Fritz Low-Beer collection, New York.
FMc	The Frederick Mayer collection, New York.
FVc	The Franco Vannotti collection, Lugano.
GvIAc	The Collection of H. M. Gustaf VI Adolf, Stockholm.
GEc	Formerly The G. Eumorfopoulos collection, London.
Hak	The Hakutsuru Art Museum, Kobe.
HAM	The John Herron Art Museum, Indianapolis.
HIc	The Sir Herbert Ingram collection, Oxford.
HLc	Formerly The Holger Lauritzen collection, Stockholm.
HLGc	The Hon. Hugues Le Gallais collection, Washington, D. C.
HMc	The Hultmark-Moselius collection, Stockholm.
IHM	The Japanese Imperial Houshold, Tokyo.
LLc	The Lord Lee collection, Toronto.
MFA	The Museum of Fine Arts, Boston.
MFEA	The Museum of Far Eastern Antiquities, Stockholm.

MHc	The Marquis Goryu Hosokawa collection, Tokyo.
MIA	The Minneapolis Institute of Arts.
MKc	Mr Mathias Komor, New York.
MMA	The Metropolitan Museum of Art, New York.
MMc	The Magnus Månsson collection, Stockholm.
NGA	The William Rockhill Nelson Gallery of Art, Kansas City, Miss.
NMc	The Sir Neill Malcolm collection, London.
NMS	The National Museum, Stockholm.
NWc	The N. D. T. Wessén collection, Stockholm.
OKB	Ostasiatische Kunstsammlung, Berlin.
Orbeli & Trever No.	J. Orbeli et C. Trever, Orfévrerie Sasanide, Moscou-Leningrad 1935.
PUM	The University Museum, Philadelphia.
RKM	The Röhsska Konstslojdsmuseet, Gothenburg.
RMA	The Rijksmuseum, Amsterdam.
ROMA	The Royal Ontario Museum of Antiquities, Toronto.
SAM	The Seattle Art Museum.
SGZ	Shōsōin Gomotsu Zuroku, Vls 1—18. Tokyo 1931.
SJc	The Stephen Junkunc collection, Chicago.
Smirnoff No.	J. J. Smirnoff, Argenterie Orientale, St. Petersburg 1909.
TOCS	Transactions of the Oriental Ceramic Society, London.
Umeh. No.	S. Umehara, To kyo Tai Kan, Tokyo 1945.
V & A	The Victoria and Albert Museum, London.
WHc	Mr Walter Hochstadter, New York.
WSc	The Mrs Walter Sedgwick collection, London.
WWc	Mr Walter Weinberger, London.

FIGURE INDEX

FIGURE 1.

- a. Bowl, cast in silver. MIA. Cf. Pl. 5:a.
- b. Bowl, in beaten silver. CKc. Cf. Pl. 4:d.
- c. Cup, in beaten silver. BM.
- d. Cup, cast in bronze. BM.
- e. Cup, of porcelain with white glaze. CKc.
- f. Bowl (Hsi), cast in bronze. Han. BM.
- g. Bowl, cast in bronze. MFEA.
- h. Cup, cast in silver. WSc.
- i. Cup, in beaten silver. AIC.
- j. Cup, cast in bronze. The Six Dynasties. WWc.
- k. Bowl (Hsüan), cast in bronze. Han. Formerly GEc.
After W. P. Yetts. Catalogue No. A63.
- l. Stem cup, in beaten silver. V&A. Cf. Pl. 8:a.

FIGURE 2.

- a. Hanging vessel, cast in silver. Shōsōin, Item 637.
After: SGZ, Vol. XV, pl. 33.
- b. Hanging vessel, cast in silver. WSc.
- c. Hanging vessel, cast in bronze. Han. After:
Ch'üan kuo chi pen chien she kung ch'eng chung ch'u t'u wen wu chan lan t'u lu. Shanghai 1955,
pl. 204.

FIGURE 3.

- a. Ladle, in beaten silver. V&A.
- b. Ladle, in beaten silver. GVIAc.
- c. Ladle, cast in bronze. Berlin Exhibition 1929, Cat. No. 78.
- d. Ladle, in lacquered wood. Han. After: A. Koizumi, *The tomb of Plained Basket of Lo-lang*.
Vol. I.
- e. Ladle, in lacquered wood. Han. After: S. Umehara, *Chōsen kobunkwa sōkan*, Vol. II, pl. XXVII.

FIGURE 4.

- a. Ladle, in beaten silver. CKc, No. 128.
- b. Ladle, in beaten silver. CKc, No. 101.
- c. Ladle, in beaten and gilt silver. Shōsōin, Item 623. After: SGZ, Vol. XIII, pl. 51.
- d. Ladle, in pewter. Shōsōin, Item 628. After: SGZ, Vol. XIII, pl. 52.
- e. Ladle, in pewter. Shōsōin, Item 623. SGZ, Vol. XIII, pl. 51.
- f. Ladle, in lacquered wood. Han. After: K. Hamada, *The Tomb of Painted Basket of Lo-lang*, Seoul 1934, pl. LXVI.
- g. Ladle, cast in bronze. Yin. After: S. Umehara, *Etude archéologique sur le Pien-chin*, etc. Kyoto 1933, pl. XXVI.

FIGURE 5.

- a. Scoop, in beaten silver. CVc.
- b. Scoop, in lacquered wood. Han. After: T. Oba & K. Kayamoto, *The Tomb of Wang Kuang of Lo-lang*, Seoul 1935, Pl. LVIII.

FIGURE 6.

- a. Chopsticks, of beaten and gilt silver. Shōsōin, Item 765. After SGZ, Vol. XV, pl. 36.
- b. Chopstick, one of a pair, of beaten silver. Hak. After: S. Umehara. *Catalogue of The White Crane museum*. Vol. I, pl. 61.

FIGURE 7.

- a. Pair of scissors, in beaten silver. CKc No. 106.
- b. Pair of scissors, in beaten silver. CKc No. 107.
- c. Pair of scissors, in beaten silver, parcel-gilt. NMc.
- d. Pair of scissors, in beaten silver. FGA.
- e. Pair of scissors and tweezer, in beaten silver. DGc.
- f. Pair of scissors, of iron. Excavated near Kanton. Ch'in Dynasty. After: Wen Wu Ts'an K'ao Tzu Liao, 1955: 12.
- g. Pair of scissors, of iron. Han. Excavated in 1954 at Hsi-an. Historical Museum, Peking.
- h. Earpick, in beaten silver. FGA.
- i. Tweezer, in beaten silver. FGA.
- j. Tweezer, in beaten silver. MFEA.
- k. Earpick, in beaten gold. MIA.
- l. Toilet set, of bronze. Pre-T'ang. GVIAc.
- m. Toilet set, of bronze. MFEA.

FIGURE 8.

- a. Double knife, decorated with gold and silver. CKc. No. 36.
- b. Double knife, with gold scabbards. Lo-lang. T. Sekino et al. *Archaeological Researches on the Ancient Lo-lang District, Plates, Part I*, No. 320.
- c. Sword with decoration of gilt silver open-work. Shōsōin Item 96. After SGZ, Vol. IV, pls. 3-4.

FIGURE 9.

- a. Box and cover, in beaten silver. MIA. Cf. Pl. 1:b.
- b. Box and cover, in beaten copper, silvered and gilt. CKc. No. 98.
- c. Box and cover, in beaten silver parcel-gilt. CKc. Cf. Pl. 19:d.
- d. Box and cover, in beaten silver parcel-gilt. CKc. No. 89. Cf. Pl. 6:d.
- e. Box and cover, in beaten gold. CKc No. 39.
- f. Box and cover. Lacquered wood. Shōsōin Item 439. SGZ, Vol. VIII, 10.
- g. Box and cover of pottery; marbled ware. After: W. B. Horney, *The Ceramic Art of China etc.* London 1944, pl. 28:a.
- h. Box and cover, cast in silver; parcel-gilt. Han. FAM.
- i. Box and cover, lacquer, with gilt bronze. Han. Lo-lang. After: K. Hamada, *The Tomb of Painted Basket of Lo-lang*. Seoul 1934, pl LX.
- j. Box and cover, lacquer with gilt bronze. Han. Lo-lang. After: op. cit.
- k. Box and cover, cast in silver; parcel-gilt. Han. FAM.
- l. Box and cover, oblong, lacquer, with gilt bronze. Han. Lo-lang. After: K. Hamada, *The Tomb of Painted Basket of Lo-Lang*. Seoul 1934, pl. LXII.
- m. Box and cover, cast in silver; parcel-gilt. Han. Formerly CRHc.

- n. Box and cover, in beaten silver, parcel-gilt. NGA. Cf. Pl. 11:d.
- o. Lamp of bronze. Han. Musée Guimet.

FIGURE 10.

- a. Bronze mirror, with lion and grape pattern. Hōryūji. After: Hōryūji *gojō tō hihō no chōsa*, Kyoto 1954.
- b. Bronze mirror, with *p'ing t'o*-decoration. FGA.

FIGURE 11.

- a. Censer, in beaten silver, decorated in open-work. Shōsōin Item 51. After: SGZ, Vol. II:pl. 43.
- b. Incense burner, in beaten silver with bronze cup; decorated in open-work. CKc No. 96.
- c. Incense burner, of bronze; decorated in open-work. Shōsōin Item 422. After: SGZ, Vol. VII: pl. 25.

FIGURE 12.

- a. Comb-head, in beaten gold, with teeth of wood. MIA. Cf. Pl. 7:c.
- b. Comb-head in beaten gold with granular work. MIA. Cf. Pl. 7:i.
- c. Comb-head in gold sheet with turquoise cloisonné and granular work. CKc. No. 37. Cf. Pl. 7:d.
- d. Comb, in beaten silver. MFA.
- e. Comb, in beaten silver, parcel-gilt. BM.
- f. Comb, of jade. Huai style period. FGA.
- g. Comb, of wood. Han. Lo-lang. After: Y. Harada, *Chinese Dress and personal ornaments in the Han and Six Dynasties. The Tōyō Bunko Ronsō. Series A, Vol. XXIII, Tokyo 1937.*

FIGURE 13.

- a. Hairpin, in beaten gold. MIA. Cf. Pl. 7:a.
- b. Hairpin, in beaten gold. MIA. Cf. Pl. 7:b.
- c. Hairpin, in beaten gold, with lotus pattern of twisted wire. CKc. No. 51.
- d. Hairpin, in beaten gold. MIA.
- e. Hairpin, of bronze, with granular work in gold and turquoise setting. MIA. Cf. Pl. 7:e.
- f. Hairpin, of bronze with filigree work in gold. MIA.
- g. Hairpin, of bronze with filigree work in gold. MMA.
- h. Hairpin, in beaten gold and filigree work. CKc. No. 45.
- i. Pair of hairpins, in beaten silver. Han. After: K. Hamada, *The tomb of painted basket of Lo-lang, Vol. 1, Seoul 1934.*

FIGURE 14.

- a. Head-dress, in beaten gold. MIA.
- b. Head-dress from a painting by Ku K'ai-chih, Cf. O. Sirén, *Chinese painting, 1956 Vol. III. pls. 14—15.*

FIGURE 15.

- a. Hair ornament, of silver, parcel-gilt and with turquoise settings. MMA.
- b. Hair ornament, of gold with turquoise settings. MIA.
- c. Hair ornament, of gold with turquoise settings. MIA.

FIGURE 16.

- a. Belt of leather, with lapis lazuli plaquer and silver buckle. Shōsōin Item 414. SGZ, Vol. VII:pl. 31.
- b. Buckle, in beaten silver, to a similar belt. SGZ, Vol. I, pl. 20.

- c. Belt plaque, of gilt and silvered copper. CKc. No. 87. Cf. Pl. 1:g.
- d. Belt plaque, of bronze with gold granular work and enamel. MFA.
- e. Buckle, of gold with granular work. Han. After: V. Griessmaier, *Die granulierte Goldschnalle* (Wiener Beiträge, Bd VII, 1932, p. 31 ff.)

FIGURE 17.

- a. Plaque, of gold granular work and turquoise setting. MIA. Cf. Pl. 1:e.
- b. Buckle, in beaten silver. Hak. After: S. Umehara, *Selected Specimens of the Chinese Bronze collection in the Hakkaku Art Museum*, pl. 42.
- c. Hinge, in beaten silver. Hak. After: S. Umehara, *Catalogue of The White Crane Museum*. Vol. I. Pl. 59.
- d. Buckle, in beaten silver. After: S. Umehara, *Selected Specimens*, etc. pl. 42.
- e. Pad-lock, cast in silver. Hak. After S. Umehara, *Catalogue of The White Crane Museum*. Vol. I. Pl. 60.

FIGURE 18.

- a. Tomb figure, in beaten silver. CKc No. 130.
- b. Tomb figure, in beaten silver. BM.
- c. Tomb figure, in beaten silver. BM.
- d. Bull, tomb figure, in beaten silver. CKc. No. 131.
- e. Bull, tomb figure, in beaten silver. SAM.
- f. Horse, tomb figure, in beaten silver. CKc No. 130.

FIGURE 19.

- a. Bowl, in beaten silver. Hōryūji. Cf. Pl. 12:a.
- b. Bowl, in beaten silver. OKB. Cf. Pl. 24:c.
- c. Bowl, in beaten silver. CKc. No. 99.
- d. Bowl, in beaten silver. FMc. Cf. Pl. 6:a.
- e. Bowl, cast in silver. Sasanian. Orbeli & Trever No. 35.
- f. Bowl, in beaten silver. Sasanian. Smirnov No. 73.
- g. Bowl, in beaten silver. Sasanian-post Sasanian. Smirnov No. 177.
- h. Cup with handle, in beaten silver. GVIAC.
- i. Stem cup, in beaten silver. FGA.
- j. Stem cup, in beaten silver. CKc No. 113.

FIGURE 20.

- a. Oval dish on foot, in beaten silver, parcel-gilt. Hak. After: S. Umehara, *Selected specimens*, No. 37:a.
- b. Oval dish on foot, of gilt copper. Shōsōin Item 643. Vol. XII: pl. 44.
- c. Oval dish on foot, of gilt bronze. MFA.
- d. Oval dish on foot, of porcelain. CKc. Cf. G. Lindberg, Hsing-yao and Ting-yao. BMFEA No. 25, 1953, No. 45.
- e. Oval dish, of glass. Shōsōin Item 398. SGZ, Vol. VII: pl. 5.
- f. Oval dish on foot, cast in silver. Sasanian. Orbeli & Trever No. 76.
- g. Oval dish on foot, cast in silver. Sasanian. Orbeli & Trever No. 77.
- h. Oval dish on foot, cast in silver. Sasanian. Orbeli & Trever No. 63.
- i. Oval dish, in beaten silver. Sasanian or post-Sasanian. Smirnov No. 75.
- j. Oval dish on foot, in beaten silver. CKc. No. 119.
- k. Oval dish on foot, in beaten silver. BM. From Pei Huang Shan.

- l. Oval dish on foot, in beaten silver, gilt pattern. V&A.
- m. Oval cup on foot, in beaten silver. FMc.
- n. Oval cup on foot, in beaten silver. MMc.
- o. Oval cup on foot, in beaten silver. BM.
- p. Oval cup, of glazed pottery. Formerly GEc. After: R. L. Hobson, The George Eumorfopoulos Collection. . . No. 393.
- q. Oval dish on foot and stand, in beaten silver, parcel-gilt. CIA. Cf. Pl. 24:a.
- r. Oval dish on foot, parcel-gilt. FGA.

FIGURE 21.

- a. Bowl, poly-lobed, of porcelain. CKc. Cf. G. Lindberg op.cit. No. 22.
- b. Bowl, poly-lobed, in beaten silver. Sasanian or post-Sasanian. CKc.
- c. Stemcup, in beaten silver. MIA.
- d. Stemcup, in beaten silver. After: S. Umehara, Selected Specimens. . . , pl. 37.
- e. Stemcup, in beaten silver. CKc No. 110. Cf. Pl. 8:b.
- f. Stemcup, in beaten silver. Hak. After: Umehara, Selected Specimens. . . , No. 38.
- g. Stemcup, in beaten silver. CKc.
- h. Cup with ringhandle, in beaten silver. Sasanian. Smirnov No. 112.
- i. Cup with ringhandle, in beaten silver. Sasanian. Smirnov No. 113.

FIGURE 22.

- a. Platter, in beaten silver; parcel-gilt. MIA. Cf. Pl. 9:a.
- b. Platter, in beaten silver, parcel-gilt. DWc.
- c. Platter on three feet, of pottery with glazed pattern in three colours. BM.
- d. Platter of pottery with glazed pattern in three colours. Formerly GEc. After: R. L. Hobson, The George Eumorfopoulos Collection . . . , No. 413.
- e. Platter of beaten silver. Probably Persian. Smirnov, No. 111.
- f. Platter of beaten silver. Sasanian. Smirnov, No. 175.
- g. Platter of beaten silver, on three feet. Sasanian. Smirnov, No. 135.
- h. Platter on three feet, in beaten and gilt silver. Shōsōin Item 606. SGZ, Vol. XII: pl. 23.
- i. Platter on three feet, in beaten silvered copper. MFEA.
- j. Platter on footrim, in beaten silver. BM.

FIGURE 23.

- a. Ewer, of plaited bamboo with lacquer and *p'ing t'o* decoration. Shōsōin, Item 54. After: SGZ, Vol. II, pl. 34.
- b. Ewer, of white bronze with traced pattern. IHM.
- c. Ewer of porcelain. IHM. After: Y. Harada, The Interchange of Eastern and Western cultures as evidenced in the Shōsōin treasures. Memoire of the Research Department of The Toyo Bunko No. 11. Tokyo 1939.
- d. Ewer of pottery with moulded design and three coloured glaze. Formerly GEc. Cf. R. L. Hobson, The George Eumorfopoulos Collection . . . No. 389.
- e. Ewer of pottery.
- f. Ewer of pottery with dark brown glaze. Formerly GEc Cf. R. L. Hobson, The George Eumorfopoulos Collection . . . No. 431.
- g. Ewer, in beaten silver, parcel-gilt. Sasanian. Smirnov, No. 83.
- h. Ewer, in beaten silver, parcel-gilt. Sasanian. Orbeli & Trever, No. 49.
- i. Ewer, in beaten silver, Sasanian. Orbeli & Trever, No. 61.
- j. Ewer of glass, pale green. Shōsōin, Item 394. After: SGZ Vol. VII: pl. 2.

FIGURE 24.

- a. Cup with ring-handle, octagonal, cast in silver. EEc. Cf. Pl. 6:e.
- b. Cup with volute handle, octagonal, cast in silver. CKc No. 104. Cf. Pl. 9:c.
- c. Cup with ring-handle, octagonal. Cast in silver. Smirnoff, No. 115.
- d. Cup with ring-handle, octagonal. Cast in silver. Orbeli & Trever, No. 56:a.
- e. Cup with volute handle, cast in silver. Parcel-gilt. FGA. Cf. Pl. 5:b.
- f. Cup with ring-handle, cast in silver. FMc.
- g. Cup with ring-handle, in beaten silver. CKc No. 90.
- h. Cup with ring-handle, in beaten silver. OKB. After: Graf Strachwitz, Chinesisches T'ang-Silber etc.
- i. Cup with handle (now missing), in beaten silver. NMc.
- j. Cup with handle (now missing), in beaten silver. FMc.
- k. Cup with ring-handle, cast in silver. Cut and traced pattern, parcel-gilt. Sasanian. CKc.
- l. Cup with ring-handle, in beaten silver, parcel-gilt. Sasanian. Orbeli & Trever, No. 56:b.
- m. Cup with ring-handle, cast in silver. Bactrian. After: K. V. Trever, *Lamjatniki greko-baktrijskogo iskusstva*, Moskva 1940, pl. 34.
- n. Cup with ring-handle, of stoneware with white glaze. CKc.
- o. Cup with ring-handle, in beaten silver, parcel-gilt. Sasanian. Orbeli & Trever, No. 54.

FIGURE 25.

- a. Stemcup, in beaten silver. WSc. Cf. Pl. 17:a.
- b. Stem cup, in beaten silver. DGc. Cf. Pl. 8:d.
- c. Stem cup, in beaten silver. After: Graf Strachwitz, Chinesisches T'ang-Silber, etc.
- d. Stem cup, in beaten silver. AIC. Cf. Pl. 10:b.
- e. Stem cup, in beaten silver. CKc No. 103.
- f. Stem cup, of blue glass with stem of silver. Shōsōin, Item 394. After: SGZ, Vol. VII: pl. 3.
- g. Stem cup, of porcelain with cream coloured glaze. CKc.
- h. Stem cup, of Yüeh yao. Unknown Collection.
- i—m. Stem cups, in beaten gold and silver. Sasanian. Orbeli & Trever, No. 60.
- n. Stem cup (with stem lacking), in beaten silver with parcel-gilt pattern. Sasanian. After: C. Trever, *A Sasanian silver goblet found in North Ossetia. Musée de L'Ermitage, Travaux du Département Oriental, Tome IV, Leningrad 1947.*

FIGURE 26.

- a. Rhyton, of porcelain with pattern in relief. WSc.
- b. Rhyton, of glass. IHM.
- c. Rhyton, of porcellaneous ware with brown glaze. BCAG. After: *The T'ang Exhibition Los Angeles*, Cat. No. 184.
- d. Rhyton in beaten gold. Achaemenian, VI—V cent. B. C. MMA.

FIGURE 27.

- a. Vase, in beaten silver with traced and gilt design. CKc. No. 114.
- b. Vase, in beaten copper. Korean. After: *Prince Yi Household Mus. Cat. No. 568.*
- c. Glass jar. Persian. Nationalmuseum, Stockholm.
- d. Glass jar, blue. Shōsōin, Item 396. After: SGZ, Vol. VII: pl. 4.
- e. Vase of porcelain. CKc.

FIGURE 28.

- a. Bracelet, in beaten gold with traced design. CKc. No. 44.
- b. Bracelet, in beaten silver. CKc. No. 127.
- c. Bracelet, in beaten silver. Parthian. After: A. U. Pope, *A Survey of Persian Art*, Vol. IV, pl. 138:H.

FIGURE 29.

- a. Plaques on horse trapping, in beaten silver. From a tomb figure. CKc No. 131.
- b. Plaque of gilt bronze on horse trappings. Shōsōin, Item 349. After: SGZ, Vol. V, pl. 5—7.
- c. Plaque of gilt copper. CKc.
- d. Gilt bronze ornaments on horse trapping. Shōsōin, Item 349. After: SGZ, Vol. V: pl. 7.
- e. Circular plaques on horse trapping. Detail of a Sasanian silver dish with a hunting king. Orbeli & Trever, No. 15.
- f. Palmette plaque on horse trapping. Detail of a Sasanian silver dish. Smirnov, No. 57.
- g—h. Ornaments on horse trapping. Detail of a Sasanian silver dish. Smirnov, No. 59.

FIGURE 30.

- a. Large alms-bowl, cast in silver. Resting on a loose footrim. Diam. 334 mm. One of four. Shōsōin, Item 638. After: SGZ, Vol. XII: pl. 19.
- b. Alms-bowl, of pottery in two-coloured glaze. Diam. 230 mm. Shōsōin, Item 627. One of twenty-five. After: SGZ, Vol. XIII: pl. 56.
- c. Alms-bowl, of porcelain, with white glaze. Diam. 166 mm. CKc. Cf. G. Lindberg, No. 53.
- d. Alms-bowl, reproduced on a mural painting at Ajaṇṭā, Cave XVII. After: G. Yazdani, *Ajaṇṭā*, etc. Part IV.

FIGURE 31.

- a. Large jar with cover (now missing) and loose footrim, cast in silver. Diam. 600 mm. Shōsōin, Item 640. One of a pair. After: SGZ, Vol. XII, pl. 1.
- b. Jar with cover, cast in bronze. Berlin Exhibition, Cat. No. 422.
- c. Small jar of porcelain with white glaze. CKc.
- d. Small pot with lid of green glass. CKc.
- e. Jar with cover, cast in lead. Probably Indian. NMc.

FIGURE 32.

- a. Reliquary in stupa-shape, cast in silver. OKB. Berlin Exhibition, Cat. No. 433.
- b. Reliquary in stupa-shape, of gilt bronze. After: S. Umehara, *Catalogue of The White Crane museum*, Vol. I, No. 52.
- c. Reliquary in stupa-shape, of gilt copper. Shōsōin, Item 661. After: SGZ, Vol. XII: pl. 46.
- d. Reliquary, cast in silver and gilt. FGA.
- e. Container for reliquary, in beaten silver with openwork design. Found under the five-storeyed pagoda at Hōryūji. After: Hōryūji gōjō tō hihō no chosa, pl. 17.
- f. Reliquary in stupa-shape of wood with painted lotus petals. Found at Tuyuq, East Turkistan. After: v. Le Coq, *Chotscho*, Tf. 61.
- g. Reliquary of gilt bronze. Decorated with buddhistic scenes. FGA.
- h. Reliquary reproduced in stone on the reliefs at Borobodur, Java.
- i. Reliquary of marble. Found in Styxan, Bindpur area. BM.

FIGURE 33.

- a. Censer of gilt bronze. CMA. After: Archives of Chinese Art Society of America No. IV, 1950, p. 63.
- b. Censer reproduced on a stone socle dated A. D. 525. PUM.
- c. Censer reproduced on the s. c. Trübner stele dated A. D. 533—43. MMA. After: A Priest, Chinese Sculpture in the Metropolitan Museum of Art, pl. XLIII.
- d. Censer on the altar. Reproduced on a painting from Tunhuang, dated A. D. 875. FGA.
- e. Censer reproduced on a stele from the middle of the VIIth century. MMA. After: A Priest, Chinese Sculpture in the Metropolitan Museum of Art, pl. LXXI.

FIGURE 34.

- a. Globular box and cover, cast in silver and gilt. CKc. No. 93.
- b. Box and cover, cast in silver. Excavated under the altar of the big Buddha in Todaiji. After: Annual Report of The Imperial Household Museums, Tokyo 1928, p. XXXVII.
- c. Jar and cover with chains, of gilt bronze. Excavated under the five-storeyed pagoda at Hōryūji. After: Hōryūji gōjō tō hihō no chōsa, pl. X.
- d. Box and cover, of gilt bronze (?) IHM. Münsterberg, Chinesische Kunstgeschichte Abb. 309.
- e. Box and cover on a stand. Pottery with three-coloured glaze. Mr & Mrs Eugene Bernat. T'ang Exhibition Los Angeles, 1955, Cat. No. 135.

FIGURE 35.

- a. Bottle-shaped vase, in beaten silver. Parcel-gilt. MFA.
- b. Bottle-shaped vase, in beaten silver. Embossed design and gilt. BM.
- c. Flask of bronze. BM.
- d. Flask with lid, of white bronze. Formerly CRHc. Berlin Exhibition 1929, Cat. No. 421.
- e. Bottle-shaped vase of porcelain. BM.
- f. Bottle-shaped vase, of pottery. BM.
- g. Bottle-shaped vase of pottery. Berlin Exhibition 1929, Cat. No. 372.
- h.—j. Flask in the hand of a Bodhisattva. After: O, Sirén, Chinese Sculpture, Vol. III, pls. 311, 305; Vol. II, pl. 138.
- k. D:ō on a silk painting from Tun-huang. After: A. Stein, The Tausend Buddhas, Ancient Buddhist Paintings from the Cave-temples of Tun-huang, London 1921, pl. XIV.
- l. D:ō on a silk painting from Tun-huang. After the same publication pl. XV.
- m. D:ō on a painting from khandalik. After: A. Stein, Serindia, Oxford 1921.
- n.—o. D:ō from various Indian sculptures. After: A. Coomaraswamy and F. S. Kershaw, A Chinese Buddhist Water Vessel and its Indian Prototype, (Artibus Asiae, 1927/29 No. 2/3) Figs 25—29.
- t.—u. D:ō reproduced on the mural paintings of Ajanṭā. After: J. Griffiths, The Paintings in the Buddhist Cave Temples of Ajunta, London 1896—97.
- v. Sprinkler in porcelain. CKc.

FIGURE 36.

- a.—g. Kundikas reproduced of A. Coomaraswamy and F. S. Kershaw, A Chinese Buddhist Water Vessel and its Indian Prototype, figs. 10, 11, 15, 16, 19, 2 and p. 133.
- h. Kundika reproduced after a painting from Tun-huang. A. Stein, Serindia, choo 145.
- i. Kundika reproduced from a painting in Bāzāklīk. After: A. Grünwedel, Altbuddhistische Kultstätte . . . , Berlin 1912, fig. 561.
- j. Kundika of pewter. Shōsōin, Item 618. After: SGZ, Vol. XI: pl. 59.
- k. Kundika of stoneware reproduced after A. Coomaraswamy op. cit. Fig. 3.
- l. Ewer of kundika-type, of porcelain. CKc.



FIGURE 37.

- a. Ewer, in beaten silver. BM.
- b. Ewer, of porcelain. CKc. G. Lindberg, op. cit. No. 35.
- c. Ewer of pewter. Shōsōin, Item 618. After: SGZ, Vol. XI: pl. 61.
- d, f. Ewers reproduced on mural paintings at Ajañṭā. After: J. Griffiths, *The Paintings in the Buddhist Cave Temples of Ajunta*, London 1896—97.
- e. Ewer reproduced from a stone reliefs at Bharut. After: Ch. Kar, *Classical Indian Sculpture*, London 1950, pl. 11.
- g. Ewer of gilt copper. Shōsōin, Item 619. After: SGZ, Vol. XI: pl. 60.

FIGURE 38.

- a. Vase in bottle-shape with waved lip. Pottery with green glaze. Sir Alan and Lady Barlow.
- b. Vase of pottery, with green glaze. NMc.
- c. Amfora with dragon handles. Stoneware with white glaze. Unknown Collection.
- d. Vase in driven copper, gilded. Sung. After: Burchard cat. No. 55.
- e. Vase with lotus flowers. Reproduced in stone relief no the gate at Sanchi. After: A. Coomaraswamy, *Yakṣas*. Part. II, pl. 32:4. (Smithsonian Miscellaneous Collection, Vol 80, No 6).
- f. Amfora reproduced from a mural painting at Ming-Ōi. After: A. Grünwedel, *Altbuddhistische kultstätten. . .*, Berlin 1912, Fig. 294.
- g. Vase with vertical ribbing. Pottery with green glaze. Lord Cunliff Collection. After: T'ang Exhibition in Los Angeles, No 182.
- h. Amfora with three handles. Pottery. Found in Khotan. Cf G. Montell, *Sven Hedin's Archaeological Collections from Khotan*. BMFEA, No. 7, 1937.
- i.—k. Vases and ewer reproduced on mural paintings at Ajañṭā. After: J. Griffiths, *The Paintings in the Buddhist Cave Temples of Ajunta*. London, 1896—97.

FIGURE 39.

- a. Bowl of lotus-form, in beaten silver. Embossed and traced parcel-gilt design. WSc.
- b. Bowl of lotus-form, in beaten silver. Embossed and traced parcel-gilt design. FMc.
- c. Bowl of lotus-form, in beaten silver. Embossed and traced gilt design. CKc No. 117.
- d. Socle for trays for burning incense. Wood with painted design. Shōsōin, Item 636. SGZ, Vol XI, pl. 22.
- e. Box and cover of lotus-form. Yüeh-yao. Fitzwilliam Museum, Oxford. Cf. B. Gray, *Early Chinese Pottery and Porcelain*, pl. 15 B.
- f. Pot of lotus-form. Yüeh yao. OKB. Cf. L. Reidemeister, *Das Yüeh-yao*. *Ostasiatische Zeitschrift* N. F. 1939/40, Tafel 31.
- g. Large lotus bowl in stone. Diameter 950 mm. Mathura Museum. Cf. J. Th. Vogel, *La Sculpture de Mathura*. *Ars Asiatica* XV, pl. XLVIII a.

FIGURE 40.

- a. Platter of lotus-form, in beaten silver. Shōsōin. Item 635. One of three. SGZ, Vol. XII: pl. 26.
- b. Platter of oblong lotus-form, in beaten silver. Shōsōin, Item 641. SGZ, Vol. XII: pl. 28, 29.
- c. Small platter of lotus-form, in beaten silver. AIC. Lucy Maud Buckingham Collection.
- d. Platter of lotus-form, in beaten gold. Post-Sasanian. Found 1950 in an east Kirghiz tomb. Cf. S. V. Kiselëv, *Drevnjaja Istorija Južnoi Sibiri*, Moskow 1951, p. 337.

FIGURE 41.

- a. Diadem, in beaten gold. Embossed and traced design. CKc. No. 42.
- b. Diadems reproduced on a painting attributed to Wei-Ch'ih I-sêng. Cf. O. Sirén, *Chinese Painting* 1956, Vol. III, pl. 43.
- c. Hairdressing reproduced on a painting after Wu Tao-tzū. Cf. O. Sirén, *Chinese Painting* 1956, Vol. III, pl. 87.
- d. Diadem reproduced on a Bodhisattva of the mural paintings at Hōryūji. Cf. O. Sirén, *Chinese Painting* 1956, Vol. III, pl. 53.
- e. Hairdressing reproduced after: A. Grünwedel, *Altbuddhistische Kultstätten...*, Berlin 1912, Fig. 554.
- f.—g. Necklaces reproduced on a painting attributed to Wei-Ch'ih I-sêng. Cf. O. Sirén, *op. cit.* Vol. III, pl. 43.
- h. Ear ornament of gold with setting of stones. MIA.
- i. Finger ring of gold with flower petals as setting for a stone. Mr. Burwell, Toronto, Canada.
- j. Young women with different types of jewelry, reproduced from mural paintings of Cave No. XVII at Ajanṭā. Cf. G. Yazdani, *Ajanṭā*, Part IV, pl. XX.
- k.—l. Hair ornament, armlet and necklace reproduced on a young woman in a figure scene with 'The Buddha Preaching to the Congregation'; Cave XVII at Ajanṭā. Cf. Yazdani, *Ajanṭā* Part IV, pl. XXXIX.

FIGURE 42.

- a. Flower-shaped bowl, five-petalled, beaten in silver. Gilt pattern. SJc.
- b. Flower-shaped bowl, five-lobed, beaten in silver. Parcel-gilt. CKc. No. 118.
- c. Flower-shaped bowl with lid, five-lobed, beaten in silver. Gilt pattern. CKc No. 115. Found at Pa-lin in Manchuria.
- d. Flower-shaped bowl, five-lobed, beaten in silver. Gilt pattern. CKc No. 116. Found at Pa-lin in Manchuria.
- e. Flower-shaped stem cup, five-lobed, in beaten silver. BM. Found at Pei Huang Shan.
- f. Flower-shaped bowl, five-petalled. Gilt bronze with traced design. Shōsōin, Item 625. SGZ, Vol. XII: pl. 51.
- g. Flower-shaped stem cup, five-lobed. Yüeh yao. Mrs Alfred Clark. Cf. B. Gray, *Early Chinese Pottery and Porcelain*, pl. 15 A.
- h. Shallow flower-shaped bowl, five-petalled with horizontal spout. Bronze with gilt pattern. FMc.
- i. Tureen with cover, in gilt copper. Flower-shaped with openwork and traced design. Shōsōin, Item 613. One of a pair. SGZ, Vol. XII: pl. 43.

FIGURE 43.

- a. Shallow bowl, five-lobed with waved lip, in beaten silver. Traced design. Foot-rim missing CKc. No. 100.
- b. Shallow bowl, in beaten silver. Traced and gilt design. HAM.
- c. Shallow bowl, cast in silver. In the bottom gilt relief pattern. CKc. No. 120.
- d. Half-spherical bowl, in beaten silver. Traced design. RKM.
- e. Shallow bowl, in beaten silver. Traced design. FMc. Cf. Pl. 20:a.

FIGURE 44.

- a. Dish of flower-shape with four legs. Gilt copper with traced design. Shōsōin, Item 624. SGZ, Vol. XII: pl. 31.
- b. Platter of flower-shape. Gilt bronze with traced design. Hak. Cf. S. Umehara, *Selected Specimens*, No. 39.

- c. Oval dish of flower-shape, in beaten silver. From Pei Huang Shan. BM.
- d. Oval, four-petalled dish, in beaten silver. From Pei Huang Shan. BM.
- e. Platter of flower-shape, Pottery with blue glaze. Private Swedish Collection.
- f. Table, flower-shaped, of wood and painted. One of twenty-nine. Shōsōin, Item 757. SGZ, Vol. XII: pl. 32.
- g. Oblong dish, flower-shaped, in beaten silver. Embossed and traced design. From Pei Huang Shan. BM.
- h. Dish, leaf-shaped, in beaten silver. Gilt with embossed and traced design. FMc.

FIGURE 45.

- a. Stem cup in the form of a lotus. Cast in silver with parcel-gilt pattern. Hak. Cf. S. Umehara, Selected Specimens, No. 38 b.
- b. Stem cup in the shape of a lotus, in beaten silver. CKc No. 111.
- c. Stem cup in the shape of a lotus. Gilt copper with traced design. CKc No. 108.
- d. Stem cup, in the shape of a lotus, in beaten silver. AIC. Lucy Maud Buckingham Collection.
- e. Stem cup, in the shape of a lotus in beaten silver. FMc.
- f. Stem cup, in the shape of a lotus in beaten silver. FLBc.
- g. Stem cup, in the shape of a lotus in beaten silver. FMc.
- h. Stem cup with embossed petals, in beaten silver. CVc.

FIGURE 46.

- a. Cup, oblong four-petalled, in beaten silver. Parcel-gilt design. CKc No. 95.
- b. Cup, in beaten silver with basket pattern. From Pei Huang Shan. BM.

FIGURE 47.

- a. Box and cover, in beaten silver. EEc.
- b. Box and cover, in beaten silver. Formerly Rosenheim Collection.
- c. Box and cover, in beaten silver. Gilt pattern. FMA.
- d. Box and cover, in beaten silver with gilt pattern. MMc.
- e. Box and cover, in beaten silver. RMA.
- f. Box and cover, in beaten silver with traced design. MMc.
- g. Box and cover, in beaten silver. MMc.
- h. Box and cover, in beaten gold. CKc No. 40.
- i. Box and cover, in beaten silver. MMc.
- j. Box and cover, in beaten silver. Embossed and gilt design. Excavated at Hsi-an in 1953. Historical Museum, Hsi-an.
- k. Box and cover, in the shape of a clam shell. Cast in silver with gilt design. MMc.
- l. Box and cover, in the shape of a clam shell, in beaten silver. CKc No. 125. Cg. Pl. 23:c.
- m. Box and cover, in the shape of a clam shell. Cast in silver with gilt design. FGA. Cf. Pl. 10: a.
- n. Box and cover, in beaten silver. CKc. No. 124. Cf. Pl. 23: b.
- o. Pot and lid, in beaten silver. Embossed sides and traced design. Hōryūji. Cf. Pl. 12: e.
- p. Pot on three feet. Porcelain with white glaze. CKc. Cf. G. Lindberg, op. cit. No. 13.
- q. Box and cover, in beaten silver with gilt pattern. FGA.
- r. Box and cover, in beaten silver. Shōsōin, Item 649. SGZ, Vol. VII: pl. 18.
- s. Box and cover, in stoneware. On the cover a flower with a toad. From Ch'ang-sha. CKc.

FIGURE 48.

- a. Ladle, in beaten silver with traced design. CKc No. 105.
- b. Ladle, in beaten silver with traced design. FGA.

FIGURE 49.

- a. Long-handled censer, of bronze. Shōsōin, Item 603. SGZ, Vol. XI: pl. 32.
- b. Incense burner with long handle. Wood with inlaid decoration in gold, silver and jewels. Shōsōin, Item 605. SGZ, Vol. XI: pl. 37.
- c. Long-handled censer of bronze. Shōsōin, Item 604. SGZ, Vol. XI: pl. 33.
- d. Incense burner with long handle. Gilt silver. BM. Cf. P. Yetts, *The George Eumorfopoulos Collection*. . . , B 304.
- e. Incense burner with long handle. Reproduced in stonecarving from Gandhara. Cf. A. v. Le Coq, *Die Buddhistische Spät-Antike in Mittelasien. Erster Teil. Die Plastik, Taf. 12.*

FIGURE 50.

- a. Bronze mirror in flower-shape with silver back. Hak. After: S. Umehara, *Selected Specimens etc.* No. 42.
- b. Bronze mirror with *p'ing t'o* decoration. MFA.
- c. Bronze mirror in flower-shape with silver back. Umehara No. 105:b.
- d. D.o. Umehara No. 105:c.
- e. Bronze mirror with relief pattern. Umehara No. 59.
- f. Bronze mirror with gilt pattern. Umehara No. 105:a.
- g. Bronze mirror with *p'ing t'o* decoration. Umehara No. 106:6.

FIGURE 51.

- a. Diadem, in beaten silver with openwork pattern. FMc.
- b. Hairpin in beaten silver. Parcel-gilt with pattern in openwork. One of a pair. Hak. Cf. S. Umehara, *Catalogue of The White Crane Museum*, Vol. I, pl. 64.
- c. Hairpin, in beaten silver with openwork pattern, parcelgilt. One of a pair. MIA.
- d. Hairpin, in beaten silver with gilt pattern in openwork. One of a pair. RKM.
- e. Hairpin, in beaten silver with pattern in openwork. V&A.
- f. Hairpin, in gilt copper. Openwork pattern. One of a pair, CKc.

FIGURE 52.

- a. Border from a stemcup. FMc.
- b. Border from an octagonal cup with handle. CKc. No. 104. Cf. Pl. 9:c.
- c. Border from a box and cover. MIA. Cf. Pl. 1:b.
- d. Border from a silver-backed mirror. Hak. S. Umehara, *Selected Specimens*, No. 41.
- e. Border from a silver bowl. AIC. Cf. Pl. 24:c.
- f. Border from a silver bowl. MFA.
- g. Border from a silver bowl. CKc.
- h. Border from a bronze bowl. Han. MFEA.
- i. Border from a bronze mirror. Han. GEc. W. P. Yetts, *The George Eumorfopoulos Collection etc.* No. B 16.
- j. Border from a bronze basin. Han. MHc.
- k. Border from a bronze mirror. Han. Hsi-an, Historical Museum.
- l. Border from a bronze mirror. Han. Hsi-an, Historical Museum.
- m., n. Borders from a box and cover. MIA. Pl. 1:b.
- o. Filigree pattern on a hairpin. MMA.

- p. Border on a bronze mirror with silver back. Umehara. No. 100:b.
- q. Border on a silver-backed mirror. CKc. No. 122. Pl. 2:b.
- r. Border on a panel with *p'ing t'o* decoration. FLBc. Pl. 18:b.
- s. Border on a pan of bronze. Han. After: Shina Kodō Seikwa, Part I, Vol. III, No. 248.
- t. Borders from a *yu* of bronze. Pillsbury Coll. After: B. Karlgren, A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection, Pl. 26.

FIGURE 53.

- a. Filigree work on a hairpin. CKc No. 45.
- b. Border on a *ch'in* with *p'ing t'o* decoration. Shōsōin Item 99. Cf. Pl. 17:d.
- c. Interior pattern on a silver oval dish on foot. FGA.
- d. Traced pattern on a gold diadem. CKc No. 42.
- e.—f. Stamped design on a tomb tile. Han. W. Ch. White, Tomb Tile Pictures of Ancient China, Toronto 1939. Pls XXXI.
- g. Filigree work on a hairpin. MMA.
- h. Filigree work on a hairpin. MFA.
- i. Filigree work on a hairpin. MFA.
- j. Ornament on a gold box and cover. CKc No. 39.
- k. Ornamental plaque with granular work, gold on bronze. MIA. Cf. Pl. 1:e.
- l. Border on an oval silver dish on stand. AIC. Cf. Pl. 24:a.
- m. Border on an oval silver dish on foot. FGA.
- n. Border on a rectangular bronze mounting. Late. After: O. Karlbeck, Selected Objects from Ancient Shou-chou. BMFEA, No. 27 (1956), p. 99.
- o. Stamped pattern on a tomb tile. Han. W. Ch. White, op. cit. Pl. XXVII.

FIGURE 54.

- a. Cloud volute from the *p'ing t'o* decorated *ch'in*, Shōsōin Item 99. Cf. Pl. 17:d.
- b. Cloud volute a silver box and cover. CKc No 112.
- c. Cloud volute from a silver tomb figure; the horse CKc No. 131.
- d. Cloud volute from outer zone of a silver-backed mirror. FVc. Cf. Pl. 2:a.
- e. Cloud volute from silver stemcup. WSc. Cf. Pl. 17:a.
- f. Cloud volute from silver jar. Shōsōin Item 640.
- g. Cloud volute from silver box and cover. CKc No. 121.
- h. Clouds from a mirror with mother-of-pearl decoration in lacquer. Shōsōin Item 694. SGZ. Vol. XIV, pl. 22.
- i. Cloud volute on a lacquer table. After: O. Sirén, Kinas konst under tre årtusenden, Vol. I, colour-plate p. 236. Stockholm 1942.
- j, k. Cloud volutes on a lacquer dish. Han. After: Umehara-Fujita Chōsen kobunkwa sōkan, Vol. II. 1949. Pl. XV.
- l. Cloud volute from a mirror with mother-of-pearl decoration in lacquer. Shōsōin Item 700. SGZ, Vol. XIV, pl. 27.

FIGURE 55.

- a. Border on a silver stem cup. CKc No. 102.
- b. Border on a mirror. Umehara No. 36.
- c. Border on a silver box and cover. MIA. Cf. Pl. 1:b.
- d. Gold scabbard of a double knife. CKc No. 36. Cf. Pl. 1:a.
- e. Border on a bronze mirror. Umehara No. 36.
- f. Stone engraving at the door jamb, Ta Yen t'a. Hsi-an.
- g. Gold band of a double knife. CKc No. 36. Cf. Pl. 1:a.

- h. Stone engraving at the door jamb, Ta Yen t'a. Hsi-an.
- i. Stone engraving on a stele dated A. D. 658. Pei-lin. Hsi-an, Historical Museum.
- j. Stone engraving on a stele dated A. D. 663. From Pei-lin. Hsi-an, Historical Museum.
- k. Stone engraving on a sarcophagus dated A. D. 522. MFA.
- l. Border pattern on a bronze *hu* with gilt decoration. Han. Hak. After: S. Umehara, Selected Specimens etc. No. 34.

FIGURE 56.

- a. Water dragon in the bottom of a lotus-shaped silver bowl. Hak. After: S. Umehara, Selected Specimens etc. No. 36. Cf. Pl. 3.
- b. Water dragon in the bottom of a lotus-shaped silver bowl. Hak. After: S. Umehara, Selected Specimens etc. No. 40.
- c. Dragon on a silver-backed mirror. Shōsōin Item 694, Vol. XIV: pl. 21. Cf. Pl. 15:a.
- d. Dragon on a *ch'in* with *p'ing t'o* decoration. Shōsōin Item 99, SGZ, Vol. II: pl. 6.
- e. Pair of dragons on a bronze mirror. Shōsōin Item 83. SGZ, Vol. II: pl. 30.
- f. Dragon engraved on a tomb stone, dated A. D. 519. Hsi-an. Historical Museum.
- g. Pair of dragons on a tomb tile. Han. Hsi-an. Historical Museum.

FIGURE 57.

- a. Phoenix from a Sui mirror. Formerly GEc.
- b. Phoenix on a silver back of a mirror. EEc.
- c. Phoenix on a bronze mirror. Formerly GEc.
- d. Running phoenix, in gold sheet for *p'ing t'o*. CKc No. 43.
- e. Standing phoenix, in gold sheet used as *p'ing t'o* on a mirror. V&A.
- f. Running phoenix, in gold sheet used as *p'ing t'o* on a mirror. SGZ, Vol. II: pl. 20.
- g. Standing, phoenix, in gold sheet used as *p'ing t'o* on a mirror. FGA.
- h. Standing phoenix on a silver box and cover. FGA.
- i. Standing phoenix among composite scrolls on a silver platter. MIA. Cf. Pl. 9:a.
- j. Standing phoenix among symmetrical floral scrolls on a stele dated A. D. 721. Hsi-an, Historical Museum. Cf. Fig. 86:g.
- k. Phoenix with a grape cluster standing on a lotus bloom among composite scrolls. Silver-backed mirror. Shōsōin Item 694. SGZ, Vol. XIV: pl. 23. Cf. Pl. 15:a.
- l. Running phoenix in gold sheet. Belonging to the ceremonial crowns, Shōsōin Item 205, SGZ, Vol. III: pl. 55.
- m. Standing phoenix in gold sheet and turquoise settings. Hair ornament. MIA. Cf. Pl. 7:d.
- n. Phoenix standing on a lotus bloom. Detail from the *ch'in* decorated in *p'ing t'o*. Shōsōin Item 99. SGZ, Vol. II: pl. 7.
- o. Standing phoenix on a silver-backed mirror. Umehara No. 100:a.
- p. Running phoenix on a silver backed mirror. Umehara No. 99:a.
- q. Flying phoenix with a knot, from a silver diadem. FMc. Cf. Fig. 51:a.
- r. Running phoenix on a stone sarcophagus dated A. D. 673. After: B. Laufer, A Chinese stone sarcophagus (Ostasiatische Zeitschrift 1913).
- s. Standing phoenix on a double knife. CKc No. 36, Cf. Pl. 1:a.
- t. Running phoenix on a silver box and cover. MIA. Cf. Pl. 1:b.
- u. Standing phoenix on a belt plaque of gilt copper. CKc. Cf. Pl. 1.
- v. Running phoenix on an engraved tomb stone dated A. D. 599. Hsi-an. Historical Museum.
- x. Running phoenix on an engraved tomb stone dated A. D. 519. Hsi-an. Historical Museum.
- y. Standing bird symbolizing the south. Relief on a stone pillar at Ch'ü-hsien, Ssüchuan. After: L. Sickman & A. Soper, The Art and Architecture of China, 1956, pl. 14.

FIGURE 58.

- a. Tiger-like animal on a silver back for mirror. EEc.
- b. Tiger-like animal on a belt plaque of silvered copper. CKc No. 87. Cf. Pl. 1:g.
- c. Tiger-like animal on a belt plaque as Fig. 58:b.
- d. Tiger-like animal from a Sui mirror. Umehara No. 6.
- e. Tiger-like animal on a silverbowl. CKc. Cf. Pl. 4:d.
- f. Tortoise as a cord knob on a silver-backed mirror. FVc. Cf. Pl. 2:a.
- g. Tortoise on a gold box and cover. CKc No. 41.
- h. Tortoise in the bottom of a silver oval dish on stand. CIA. Cf. Pl. 24:a.
- i. Tortoise as cord knob on a bronze mirror. Umehara No. 72.
- j—k. *Pi hsieh* on a silver platter. DWc.
- l. Snake, one of the zodiacal animals, from a bronze mirror. Umehara No. 3.
- m. Ox, one of the zodiacal animals, on a bronze mirror. Umehara No. 3.
- n. Zodiacal animals on a bronze mirror. Umehara No. 25.
- o. Zodiacal animals in the bottom of a lotus-shaped silver bowl. FMc. Cf. Pl. 3:b.
- p. Running fox from a bronze mirror. Umehara No. 16.
- q. Zodiacal animals among composite floral scrolls. Engraving on a stone stele, dated A. D. 745. Hsi-an, Historical Museum.

FIGURE 59.

- a. Demon-like bird deity on a silver box and cover. MIA. Cf. Pl. 1:b.
- b. Demon-like creature on the bottom of a silver bowl. CKc. No. 100.
- c—f. Demon-like creatures among floral scrolls on a silver bowl. FMc. Cf. Pl. 6:a.
- g. Demon engraved on a stone sarcophagus dated. A. D. 522. MFA.
- h. Demon engraved on a tomb stone dated A. D. 526. Hsi-an, Historical Museum.
- i. Bird deity incised on a lacquered table. Han. Lo-lang. FMA.
- j. Bird deity on a bronze mirror. Han. Hsi-an, Historical Museum.

FIGURE 60.

- a. Bird scroll on a silver-backed mirror. MFA.
- b. Silver sheet for *p'ing t'o* decoration. CKc.
- c. Engraved bird scroll on a tomb stone dated A. D. 526. Hsi-an, Historical Museum.

FIGURE 61.

Details of the bronze tube inlaid with gold and silver. Tokyo Art Academy. After: V. Griessmaier, *Die Bronzeröhre mit Goldeinlage*, Wiener Beiträge VII, 1933.

FIGURE 62.

- a—f. Animals from the large silver jars, Shōsōin Item 640, SGZ, Vol. XII:pls. 1—18. Cf. Pl. 16.
- g, h. Animals from a lotus-shaped silver bowl. CKc.
- i. Goat, in gold sheet. Detail from the *Ch'in*, Shōsōin Item 99. SGZ, Vol. II: pl. 8.
- j. Pair of deer, silver sheet in the *p'ing t'o* decoration of a ewer. Shōsōin, Item 54. SGZ, Vol. II: pl. 35.
- k, l. Deer from the silver jar, Shōsōin, Item 640. SGZ, Vol. XII: pl. 16.
- m. Mandarin duck from a silver stem cup. CKc. No. 110.
- n. Pheasant, from a silver box and cover. CKc No 112.
- o. Parrot from a silver stem cup. MMc. Cf. Pl. 8:b.
- p. Goose from a *p'ing t'o* decorated bronze mirror. Umehara No. 112.
- q. Duck from the silver jar in Shōsōin Item 640.
- r. Crane in gold sheet for *p'ing t'o*. CKc No. 43.

FIGURE 63.

- a. Detail from a silver bowl with elephant and camel. CKc No. 99.
- b. Rhinoceros from a silver bowl. CKc. No. 120. ,
- c. Rhinoceros from a mirror with inlay of mother-of-pearl in lacquer. Shōsōin, Item 700. SGZ, Vol. XIV: pl. 26.
- d. Elephant of silver sheet on a box and cover with *p'ing t'o* decoration. SGZ, Vol. I: pl. 39.
- e. Peacock from the silver-backed mirror, Shōsōin Item 694. Pl. 15:b.
- f. Peacock from octagonal silver cup with handle. CKc. No. 104.
- g. Peacock drawn in lacquer. Han. After: S. Umehara & Fujita, Chōsen kobunkwa sōkan, Vol. II, 1949. Pl. XV.
- h. Peacock from the inlaid bronze tube in the Tokyo Academy of Art. Han. After: V. Griessmaier, Die Bronzeröhre mit Goldeinlage. Wiener Beiträge VII, 1933.

FIGURE 64.

- a. Pair of ducks with sprays, from a silver box and cover. MMc. Cf. Pl. 6:c.
- b. Pair of birds, in bronze. After: Archives of the Chinese Art Society of America, Vol. V, 1951, pl. 78.

FIGURE 65.

- a. Large silver jar, Shōsōin Item 640. Cf. Pl. 16.
- b. Detail of the Fig. 65:a.
- c. Detail from the silver jar, Shōsōin Item 640. SGZ, Vol. XII. Pl. 18.
- d. Hunting scene from gilt bronze stem cup, CKc No. 109.
- e. Hunting scene from silver stem cup, WSc. Pl. 17:a.
- f. Flower from silver jar, Shōsōin Item 640.
- g. Detail from gilt bronze stem cup in BM. Cf. P Yetts, The George Eumorfopoulos Collection, Vol. II, No. B 316.
- h. Hunter from a bronze mirror. Umehara No. 74.
- i. Hunter from a pottery ewer. AIC.
- j. Hunters from a silk, Shōsōin Item 793.
- k. King Shapur hunting lions. From a Sasanian silver plate, 3rd-4th Century. Orbeli & Trever No. 6.
- l. King Ormizd hunting steen boks. From a Sasanian silver plate. Orbeli & Trever No. 13.
- m. Boar in the reed. From a Sasanian silver plate with a hunting king. Orbeli & Trever No 3.
- n. Tree from a Sasanian silver cup. Orbeli & Trever, No. 52.
- o. Tree from a Sasanian silver dish. Smirnoff No. 39.
- p. Tree from a Sasanian silver bowl. Orbeli & Trever No. 38.
- q. Detail of hills with flowers from a Sasanian silver plate. Orbeli & Trever, No. 15.
- r. Plant from a Sasanian silver plate. Orbeli & Trever, No. 35.
- s. Hills with flowers. Detail from a Sasanian silver plate with Shapur III killing a lion. Orbeli & Trever, No. 7.
- t. Plants from a Sasanian bronze plate. Orbeli & Trever, No. 68.
- u. Mountains with herbs. Detail from the large silver jar, Shōsōin, Item 640.

FIGURE 66.

- a. Falcon with prey. Detail from a silver bowl. AIC. Cf. Pl. 24:c.
- b. Falcon with hare. Detail from a gilt bronze stem cup. BM. Cf. W. P. Yetts, The George Eumorfopoulos Collection etc. No. B 316.
- c. Falcon with gazelle. Detail from a Sasanian silver vase. Orbeli & Trever, No. 39.

FIGURE 67.

- a. Pair of steen boks in landscape, from a silver box and cover, Pl. 13:c.
- b. Duck among plants. Detail from a silver stem cup. Pl. 8:a.
- c. Birds among plants. Detail from a gold box and cover. CKc. No. 40.
- d. Zodiacal animals among plants. Detail from a silver box and cover in EEc. Pl. 8:c.
- e. Landscapes with birds and butterflies. Details from a silver stem cup. CKc. No. 110.
- f. Birds among flowers, Detail from a stone engraving, dated 704 A. D. MFA.
- g. Birds among plants. Detail from a silver box and cover. CKc. No. 112.
- h. Landscape with steen bok. Detail from the ewer with *p'ing t'o* decoration, Shōsōin, Item 54. SGZ, Vol. II: pl. 36.

FIGURE 68.

- a. Confronted mandarin ducks, in turquoise settings on gold. Detail from the comb head, Pl. 7:e. CKc.
- b. Confronted mandarin ducks. Detail from a silver box and cover. CKc. No. 94.
- c. Confronted ducks. Detail from the small silver cup, Pl. 11:b. CKc. No. 95.
- d. Confronted mandarin ducks. Silver inlay on a clam shell. ROMA.
- e. Confronted lions. Detail from the double knife. Pl. 1:a.
- f. Confronted falcons. Detail from a Sasanian silver dish. Orbeli & Trever. No. 38.
- g. Confronted birds with a vase. Detail from a Sasanian bronze dish. Orbeli & Trever. No. 64.
- h. Confronted steen boks. Detail from a Sasanian silver dish. Orbeli & Trever. No. 32.

FIGURE 69.

- a. Confronted ducks with sprays. Detail from the silver cup. Pl. 11:b. CKc. No. 95.
- b. Flying crane with leaf. Detail from a silver-clad mirror, Umehara No. 99:b.
- c. Bird with a leaf. Detail from a hairpin.
- d. Phoenix with grape cluster. Detail from the silverbacked mirror. Shōsōin, Item. Cf. Pl. 15:b.
- e. Parrots with grape clusters. Detail from a silver-clad mirror. FVc.
- f. Celestial deer with band pendant. Detail from the mirror. Umeh. No. 103.
- g. Geese with diadems. Detail of a mural painting at Ming-Or. Central Asia. Cf. A. Grünwedel, *Altbuddhistische Kultstätte*. Berlin 1912. Fig. 172.
- h. Pheasant with necklace. Detail from a Sasanian silver dish. Orbeli & Trever. No. 28.
- i. Duck with a leaf. Detail from a Sasanian silver dish. Orbeli & Trever. No. 29.
- j. Turtle with vine scroll. From a Sasanian textile. Cf. K. Erdmann, *Die Kunst Irans zur Zeit der Sasaniden*, Berlin 1953. Tafel 99.

FIGURE 70.

- a. Confronted lions. Detail from the double knife, Pl. 1:a. CKc. No. 36.
- b. Lion, from a mirror with silver back. Umeh. No. 93.
- c. Lion from the bronze mirror. Umeh. No. 15.
- d. Lion from a silver-backed bronze mirror. Umeh. No. 93.
- e. Lions among a scroll. Detail of the gold comb pl. 7:c.
- f. Lion from the bronze mirror. Umeh. No. 20.
- g. Lion from a bronze mirror with lion and grape pattern. Unknown owner.
- h. Lion on a bronze mirror found at Hōryūji. After: Hōryūji gojo to hihō no chōsa. Kyoto 1954. Pl. 24.
- i, j. Lions from the silver-clad bronze mirror. Pl. 2:a.
- k. Lion from a bronze mirror with lion and grape pattern. Unknown owner.
- l. Lion from the silver box and cover. CKc. No. 121.

- m. Lion from a silver-clad bronze mirror. Pl. 13:b.
- n. Lion from the gold bracelet. CKc. No. 44, (pl. No. 7:f).
- o. Lion in silver sheet for *p'ing t'o* decoration. CKc. No. 123.
- p. Lion in gold sheet from a bronze mirror with *p'ing t'o* decoration. V&A. Cf. W. P. Yetts. The Eumorfopoulos Collection . . . No. B 49.
- q. Lion from a silver bowl with pattern of vine scrolls and animals. OKB. After: Graf Strachwitz, op. cit. Fig. 2.
- r. Lion from a silver bowl with scroll pattern. RKM.
- s. Lion from a silver bowl with scroll pattern. MFEA.
- t. Lion with a man. Detail of the large silver jar. Shōsōin Item 640. SGZ, Vol. XII: pl. 9.
- u. Lion from a silver bowl. Post-Sasanian. CKc.
- v. Lions among scrolls. Details of a Sasanian bronze dish, Orbeli & Trever. No. 65.
- x. Lion from a Sasanian silver dish. Orbeli & Trever, No. 18.
- y. Lion from a Sasanian silver dish. Orbeli & Trever, No. 6.
- z. Lion or leopard from a silver dish with Chapour III. Sasanian. Orbeli & Trever No. 7.
- aa. Pair of lions from a silver ewer. Smirnoff No. 85.
- ab. Opposed lions. Detail from the Mschatta reliefs. After: J. Strzygowski, Mschatta II. Tafel VIII; H (Jahrb. d. preus. Kunstsamml. 25. Band. 1904).

FIGURE 71

- a. Deer from the silver platter, Shōsōin, Item 606. Pl. 19:d. SGZ, Vol. XII:pl. 23.
- b. Deer from a silver bowl with gilt decoration. FMc. Pl. 20:a.
- c. Deer from a Yüeh yao dish. H1c.
- d. Winged deer from a gilt bronze plaque for a belt. Unknown collection.
- e. Pair of gazelles. Bāzāklik, Anlage 8. Cf. A. Grünwedel, *Altbuddhistische Kultstätten* etc. Fig. 533 a.
- f. Gazelle from a silver plaque with a rendering of 'Buddhas sermon to the gazelles'. CKc.
- g. Deer in gold sheet. Detail from the *p'ing t'o* decorated *ch'in*, Shōsōin Item 99. SGZ, Vol. II:pl. 8.
- h. Ewer with deer head. Detail of mural painting from Idyqutsāhri, (Khāns-Palast). After: A. Grünwedel, *Altbuddhistische Kultstätten* etc. Fig. 665.
- i. Deer from a Sasanian silver platter. Smirnoff No. 135.

FIGURE 72

- a. Heavenly horse, from a silver-clad bronze mirror, Umehara No. 95.
- b. Heavenly horse, from a bronze mirror. Umehara No. 36.
- c. Heavenly horse, detail from a silver bowl. MFEA.
- d. Celestial deer, from a silver-clad bronze mirror, Umehara No. 103.
- e. Celestial deer, detail from the large silver jar, Shōsōin, Item 640. SGZ, Vol. XII:pl. 9.
- f. Celestial deer. Detail from the large silver jar, Shōsōin, Item 640. SGZ. Vol. XII:pl. 18.
- g. Celestial deer. Detail from a silver-clad bronze mirror, Umeh. No. 101.
- h. Celestial deer, in gold sheet from the *p'ing t'o* decorated *ch'in*, Shōsōin, Item 99. SGZ, Vol. II:pl. 9.
- i. Winged horse. Sasanian silver plaque. Orbeli & Trever, No. 59.

FIGURE 73

- a. Figure scene with wine-drinking man. Detail from the *p'ing t'o* decorated *ch'in* instrument. Shōsōin, Item 99. Pl. 17:d.
- b. Drinking party. Detail from a painting on a biwa. Shōsōin, Item 768. SGZ, Vol. XVI:pl. 11.
- c. Drinking party. Detail from a stone relief with Persian subject. L. Sickman & A. Soper, op. cit. pl. 40:a.
- d. Rustam drinking vine, from a Sasanian silver dish. Orbeli & Trever, No. 18.

FIGURE 74

- a. Vine scroll. Detail from a silver cup with handle. FGA. Pl. 5:b.
- b. Vine scroll. Detail from a silver box and cover. FMc.
- c. Vine scroll. Detail from a silver box and cover. FGA.
- d. Vine scroll. Detail from a bronze mirror. MFEA.
- e. Vine scroll. Detail from a bronze mirror found in the foundation of the 5-storeyed pagoda at Hōryūji. After: Hōryūji gojō tō hihō no chōsa. Kyoto 1954, pl. 24.
- f. Vine scroll with lions. Detail from a silver-clad mirror. FVc. Pl. 2:a.
- g. Vine scroll with birds. Detail from a bronze mirror. MFEA.
- h. Vine scrolls with animals. Detail from a silver cup with handle. FGA. Cf. Pl. 5:b.
- i. Vine scrolls with animals. Detail from a bronze mirror, Umehara No. 28.
- j. Vine scroll with birds. Detail from a silver bowl in MIA. Pl. 5:a.
- k. Vine scroll. Detail from a textile pattern with hunting scene. Cf. K. Inouye, Gomotsu Jodai Senshokumon, Tokyo 1921, No. 11.
- l. Vine scrolls with animals. Detail from a silver bowl. OKB. Cf. Graf Strachwitz, Chinesisches T'ang Silber etc. Fig. 2.
- m. Vine scrolls with animals. Section of a bronze mirror, with lion and grape pattern. Unknown Collection.
- n. Vine scrolls with lions. Section of a bronze mirror with silver back. After: S. Umehara, Selected Specimens etc. No. 43.
- o. Vine scrolls with animals. Detail from a silver bowl. MFEA.
- p. Vine scroll. Detail from a Sasanian oblong silver dish on foot. Orbeli & Trever No. 58.
- q. Vine scroll with birds. Border in Cave No. XII at Yūnkang. Cf. S. Mizuno and T. Nagahiro, Yūn-kang, Kyoto 1954.
- r. Rubbing of a brick. Excavated in 1954 at Hsi-an. University of Hsi-an.
- s. Vine tree with birds. From a Sasanian silver dish. Private American collection. Cf. A. U. Pope and Ph. Ackermann, An unpublished Sasanian silver dish (Bull. of the Iranian Institute, Vol. VI, Nos. 1—4.)
- t. Vine scroll. Detail from a Sasanian or post-Sasanian dish. Smirnov No. 121.
- u. Vine scroll. Detail from a late Sasanian or post-Sasanian bronze dish. Orbeli & Trever No. 68.
- v. Grape-vine with men and animals. Detail from a Sasanian silver vase. Smirnov No. 86.

FIGURE 75

- a. Vine and palmette scroll. Detail from the large silver jar, Shōsōin Item 640. SGZ, Vol. XII:pl. 14.
- b. Vine and palmette scroll. Detail from gold box and cover, CKc No. 39.
- c. Vine and palmette scrolls. Detail from a silver stem cup. CKc No. 102.
- d. Vine and palmette scrolls. Detail from a silver cup with handle. OKB. Cf. Strachwitz, op. cit. Abb. 1.
- e. Vine and palmette scrolls. Detail from a silver platter. DWc.
- f. Vine and palmette scrolls. Detail from a silver stem cup. OKB. Cf. Strachwitz, op. cit. Abb. 3.
- g. Vine and palmette scrolls. Detail from a silver box and cover. WSc.
- h. Vine and palmette scrolls. Detail from a silver container found in the foundation of the 5-storeyed pagoda at Hōryūji. Cf. Hōryūji gojō tō hihō no chōsa, Kyoto 1954, Pl. 22.
- i. Vine and palmette scrolls. Silver sheet for *p'ing t'o* decoration. MIA.
- j. Vine and palmette scrolls. Ivory carving on a wooden box. Shōsōin Item 444. Cf. SGZ, Vol. VIII:pl. 44.
- k—l. Vine and palmette scrolls. Bronze ornament on the Dome of The Rock, Jerusalem. from A. D. 691—92. After: M. S. Dimand, Studies in Islamic Ornament. Ars Islamica 1937, p. 298.
- m. Vine and palmette scrolls. Detail from a silver platter, Smirnov No. 111.

FIGURE 76

- a. Vine scroll with pomegranate. Detail from a silver-clad bronze mirror. Umeh. No. 98. Pl. 2:b.
- b. Vine scrolls with pomegranate. Detail from a silver-clad bronze mirror. Umeh. No. 97.
- c. Vine scrolls with pomegranate. Detail from a silver-clad bronze mirror. Umeh. No. 99:b.
- d. Vine scroll with pomegranate. Detail from a gilt bronze cup with handle. MMc.
- e. Vine scroll with pomegranate. Detail from a Sasanian bronze dish. Orbeli & Trever No. 65.
- f, g. Vine scrolls with pomegranate. Detail from a Sasanian bronze dish. Orbeli & Trever No. 67.
- h. Vine scroll with pomegranate and palmettes. Detail from a Sasanian bronze ewer. Orbeli & Trever No. 74.
- i. Pomegranate scroll. Detail from a Sasanian silver cup with handle. Orbeli & Trever, No. 55.
- j. Vine scrolls with pomegranate. Detail from mural paintings in the ceiling of a cave, Tun-huang. Suei. After: Tun-huang t'u an. Peking 1955, pl. 12.
- k. Pomegranates. Detail of a bronze mirror from Suei, Umeh. No. 13.

FIGURE 77

- a. Palmette scroll. Detail from a silver-clad bronze mirror. Umeh. No. 93.
- b. Palmette scroll. Detail from a hairpin in gold. CKc No. 45.
- c. Palmette scrolls. Detail from gilt silver mounting on the scabbard of a sword in Shōsōin. SGZ. Vol. IV, pl. 37.
- d. Palmette scroll. Detail from a pair of scissors. FMc.
- e. Palmette scroll. Detail from silverbowl in lotus form. Pl. 3:a.
- f. Palmette scroll. Detail from a bronze mirror. Umeh. No. 18.
- g. Palmette scroll. Detail from Yün-kang. Cave 8. After S. Mizuno, Yün-kang, Vol. VIII.
- h. Palmette scroll. Detail from a Sasanian oblong dish. Orbeli & Trever No. 58.
- i. Palmette scroll. Border from mural paintings in Tun-huang, from Northern Ch'i. After: Tun-huang t'u an. Peking 1955, Pl. 1.
- j. Palmette scroll. Border from a stone relief. Northern Ch'i. After: L. Sickman & A. Soper, op. cit. pl. 40:a.
- k. Palmette scroll. Border from mural painting in Tun-huang, from Northern Ch'i. After: Tun-huang t'u an. Pl. 2.
- l. Palmette scroll. Detail from a Sasanian silver bowl. Smirnoff No. 78.
- m. Palmette scroll. Border ornamentation in stucco from Ctesiphon. MMA. Cf. A. U. Pope, A Survey of Persian Art, Vol. IV, pl. 171:H.
- n. Palmette scroll. Detail from a tomb stone dated A. D. 526. Hsi-an. Historical Museum. After: Ku tai chuang shih hua wén hsüan tsi. Hsi-an 1953, Fig. 33.
- o. Palmette scroll. Detail from a Sasanian silver dish. Orbeli & Trever No. 26.
- p. Palmette scroll with curled leaves. Detail from the double knife, CKc No. 36.
- q. Palmette scroll. Detail from a silver stem cup. DGc. Pl. 8:d.
- r. Palmette scroll. Detail from a silver ladle. FGA.
- s. Palmette scroll. Detail from a pair of scissors. CKc No. 107.
- t. Palmette scrolls. Detail from a pair of scissors. CKc No. 108. (our Pl. 13:a)
- u. Palmette scroll. Detail from a silver bowl, CKc. No. 99.
- v. Palmette scroll. Detail from a silver stem cup. MIA.
- x. Palmette scroll. Painted border from a lacquered box. Shōsōin Item 447. SGZ, Vol. VIII:pl. 42.
- y. Palmette scrolls. Detail from a silver cup with handle. NGA.
- z. Palmette scroll. Detail from a Sasanian silver bowl. Orbeli & Trever No. 51.
- aa. Palmette scroll. Detail from a Sasanian silver cup with handle. CKc. Fig. 24:k.
- ab, ac. Palmette scrolls. Ornamental border from stone engravings on a stele dated A. D. 704. O. Sirén, Chinese Sculpture, Vol IV, pl. 484.

FIGURE 78.

- a. Palmette tree. Detail from a silver bowl in lotus form. Cf. Pl. 3:b.
- b. Palmette tree. Detail from a silver bowl in lotus form. Cf. Pl. 3:a.
- c. Palmette tree. Detail from a silver container found in the foundation of the 5-storeyed pagoda at Hōryūji. Cf. Pl. 1:c.
- d. Palmette trees. Detail from the gilt stem cup of bronze, CKc No. 108.
- e. Palmette tree, from the gilt silver decoration on the sword, Shōsōin Item 96. SGZ, Vol. IV, pls. 3—4.
- f. Palmette tree. Detail from a gold chape of a sword. SGZ, Vol. IV: pl. 37.
- g. Palmette tree. Detail from a silver stem cup. FMc. Pl. 12:c.
- h. Palmette tree. Detail from a silver box and cover. Hak. Cf. S. Umehara, Catalogue of the White Crane collection, Vol. 1, pl. 48.
- i. Palmette tree. Detail from a silver cup with handle. CKc. No. 90.
- j. Palmette tree. Detail from a silver bowl. CKc. No. 99.
- k. Palmette ornaments. Detail from a silver bowl. CKc. No. 99.
- l. Palmette tree. Detail from a silver platter. DWc.
- m. Palmette scrolls. Detail from a silver bowl. FMc. Pl. 6:a.
- n. Palmette scrolls. Detail from a silver bowl. CKc. No. 100.
- o, p, r, s. Palmette trees and scrolls. Details from a Sasanian bronze tray. Cf. A. U. Pope, A Survey of Persian Art, Vol. IV, pl. 237.
- q. Palmette tree. Detail from a Sasanian silver ewer. Orbeli & Trever. No. 49.

FIGURE 79.

- a. Lily border. Detail from a silver bowl. FMc. Pl. 6:a.
- b. Palmette border. Detail from a silver stem cup. FMc. Pl. 12:c.
- c. Lily border. Detail from a glass stem cup with silver stem. Shōsōin Item 394. SGZ, Vol. VII: pl. 3.
- d. Lily border. Detail from a pair of scissors. CKc. No. 106 (our Pl. 13:a).
- e. Lily border. Detail from a pair of scissors. AIC.
- f. Palmette ornament. Detail from a pair of scissors. CKc. No. 107.
- g. Palmette ornament. Detail from a pair of scissors. BM.
- h. Lily border. Detail from a Sasanian silver ewer. Orbeli & Trever No. 49.

FIGURE 80.

- a. Rosette ornament. Detail from a silver bowl. CKc. No. 100.
- b. Rosette ornament. Detail from a silver box and cover. CKc. No. 91.
- c. Rosette ornament. Detail from silver box and cover. MMc.
- d. Rosette ornament. Detail from the cord knob of a bronze mirror with *p'ing t'o* decoration. After: SGZ, Vol. II, pl. 20.
- e. Rosette ornament. Detail from a silver box and cover. CKc. No. 89. Pl. 6:d.
- f. Rosette ornaments. Detail from a silver cup with handle. EEc. Pl. 6:e.
- g. Rosette ornament. Detail in silver sheet from a mirror box with *p'ing t'o* decoration. Shōsōin Item 609. SGZ. Vol. XIV:pl. 60.
- h. Rosette ornament. Detail from silver box and cover. FGA.
- i. Rosette ornament. Bottom decoration of a silver bowl. CKc.
- j. Rosette ornament. Detail of the *p'ing t'o* decoration of a mirror box. Shōsōin, Item 60. SGZ Vol. XIV, pl. 58.
- k. Rosette ornament. Detail from silver box and cover. MIA. Pl. 1:b.

- l. Rosette ornament. Detail from a silver bowl of lotus form. Hak. Cf. S. Umeh., *Selected Specimens etc.* No. 36.
- m. Rosette ornament. Detail from a pottery platter with threecoloured glazes. Cf. B. Gray, *Early Chinese Pottery and Porcelain*, pl. 32.
- n. Rosette ornament. Detail from a silver box and cover. CKc. No. 92.
- o. Rosette ornament. Bottom decoration on a silver cup with handle. EEc. Pl. 6:e.
- p. Rosette ornament. Detail from a silver box and cover. EEc. Pl. 8:c.
- q. Rosette ornament. Detail from silver platter. DWc.
- r. Rosette ornament. Detail from silver box and cover. CKc. No. 94.
- s. Rosette ornament. Detail from a silver bowl. RKM.
- t, u. Rosette ornaments of gold sheet with turquoise settings. MMA. Cf. A. Priest, *Chinese Jewellery*, fig. 3.
- v. Rosette ornament of gold sheet with turquoise settings. CKc. No. 38.
- x. Rosette ornament. Detail from a Sasanian silver dish. Orbeli & Trever. No. 19.
- y. Rosette ornaments. Detail from a Sasanian silver vase. Orbeli & Trever. No. 46.
- z. Rosette ornament. Detail from a Sasanian silver dish. Orbeli & Trever. No. 21.
- aa. Rosette ornament. Detail from a Sasanian silver dish. Orbeli & Trever. No. 16.
- ab. Rosette ornament. Detail from a Sasanian silver dish, Orbeli & Trever. No. 34 a.
- ac, ad. Rosette ornaments. Details from the Mshatta reliefs. After: M. S. Dimand, *Studies in Islamic Ornament*. *Ars Islamica* 1937, p. 318.

FIGURE 81.

- a. Petal border. Detail from a silver bowl. Cf. Pl. 21.
- b. Petal border. Detail from a silver bowl. SJc. Pl. 20:d.
- c. Petal border. Detail from a silver bowl. FMc.
- d. Petal border. Detail from a silver bowl. FMc.
- e. Petal border. Detail from a Sasanian silver dish. Smirnoff. No. 138.
- f. Petal borders. Detail from a Sasanian silver bowl. Orbeli & Trever. No. 51.
- g. Petal border. Detail from a silver dish. Smirnoff. No. 138.
- h. Petal border. Detail from a Sasanian silver bowl. Smirnoff. No. 128.
- i. Petal borders. Detail from a Sasanian silver cup. Orbeli & Trever. No. 55.

FIGURE 82.

- a. Kalavinka. Detail in silver sheet from a *p'ing t'o* decorated *wu*. Shōsōin Item 725. SGZ. Vol. XVI:pl. 52.
- b. Apsara. Ornamental plaque in gold. CKc. No. 35.
- c. Kalavinka. Detail from a biwa inlaid with mother-of-pearl. SGZ. Vol. I:pl. 43.
- d. Buddhas Sermon for the Gazelles. From a silver plaque with gilt decoration in repoussé work CKc.
- e. Child holding a lotus. Top ornament in gold of a hairpin. MIA.
- f. Children among lotus scrolls. Detail from a silver bowl. AIC. Pl. 24:c.

FIGURE 83.

- a. Lotus scroll. Detail from a silver-clad bronze mirror. Pl. 13:d.
- b. Lotus scrolls. Detail from a silver bowl. MFA. Pl. 24:c.
- c. Lotus scroll. Detail from a bronze mirror. Umeh. No. 64.
- d. Lotus scroll. Detail from an ivory foot rule. Shōsōin, Item 35, SGZ. Vol. VI:pl. 36.

- e. Lotus scroll. Ornamental border from the mural paintings in Cave I of Ajañṭā. Cf. Griffiths, *Ajanta*, pl. 97: 94 a.
- f. Lotus scroll. Ornamental border from the Amarāvati stupa. After: H. G. Rawlinson et. al., *Indian Art*, London 1947. Fig. 12.
- g. Lotus scroll. Ornament border from Ajañṭā, Cave XIX. Cf. Griffiths, *op. cit.* Pl. 152:c

FIGURE 84.

- a. Lotus scrolls with makara. Head of a silver hairpin. RKM.
- b. Lotus scroll with makara. Head of a silver hairpin. CKc. No. 126 (our Pl. 24:d).
- c. Lotus scroll with makara. Ornamental border from a stone relief, Amarāvati. After: A. Coomaraswamy. *Yaksas*. Pl. 38. *Smithsonian Miscellaneous Collection*. Vol. 80. No. 6. Washington 1928.
- d. Lotus scroll with makara. Ornamental border from a stone relief, Amarāvati. After: *op. cit.*

FIGURE 85.

- a. Lotus flower. Detail from a silver-clad mirror. EEc.
- b. Lotus flower. Detail from a silver pot. CKc. No. 93.
- c. Lotus spray. Detail from a silver bowl. CKc. No. 115. Cf. Pl. 21.
- d. Lotus sprays. Detail from a gilt silver bowl. SJc. Pl. 20:d.
- e. Lotus sprays. Detail from a silver bowl. RKM.
- f. Lotus sprays. Detail from a silver bowl. MFEA.
- g. Lotus spray. Detail from a bronze mirror. Umeh. No. 92.
- h. Lotus spray. Detail from a bronze mirror. Umeh. No. 90.
- i. Lotus with vine leaves. Detail from a bronze mirror. Umeh. No. 46.
- j. Lotus flower with leaves. Detail from the mural paintings in Cave I Ajañṭā. Cf. Griffiths, *op. cit.* Pl. 105:10 e.
- k. Lotus flower. Detail from Cave I at Ajañṭā. Cf. Griffiths, *op. cit.* Pl. 110:57 w.

FIGURE 86.

- a. Peacock on lotus bloom. Detail from a silver-clad mirror. Shōsōin Item 694. Pl. 15:b. SGZ. Vol. XIV: Pl. 23.
- b. Peacock on lotus bloom. Detail from a silver cup with handle. CKc. No. 104. Pl. 9:c.
- c. Bird on lotus bloom. Detail from a silver-clad mirror. Umeh. No. 96.
- d. Pair of parrots on lotus bloom. Detail from a bronze mirror. Umeh. No. 48.
- e. Duck on lotus bloom. Detail from an octagonal box with inlay of mother-of-pearl. Shōsōin Item 428. SGZ. Vol. VIII: Pl. 61.
- f. Duck on lotus bloom. Detail from a mirror with inlay in mother-of-pearl. Hak. After: S. Umeh. *Selected Specimens*. No. 49.
- g. Phoenix on lotus bloom. Detail from an engraved stele dated A. D. 721 Hsi-an. After: Ku tai chuang shih hua wên hsüan tsi. Hsi-an 1953. Fig. 64.
- h. Buddha on lotus bloom. Block print from Khara-khoto. After: A. Stein, *Innermost Asia*. Oxford 1928. Pl. LXV, K. K. 11.0230. a.
- i. A pair of Hamsa birds on lotus bloom. From the mural paintings in Cave I of Ajañṭā. Cf. Griffiths, *op. cit.*, pl. 108:30.
- j. Duck on lotus bloom. Detail from an engraved stele dated A. D. 792 in Hsi-an. After: Ku tai chuang shih hua etc. Fig. 62.

FIGURE 87

- a. Lotus rosette. Detail from a silver container. Pl. 1:c.
- b, c. Lotus rosettes. Details from a bronze mirror with *p'ing t'o* decoration. MFA.
- d. Lotus rosette. Detail from a silver box and cover. FGA.
- e. Lotus rosette. Detail from a gold diadem. CKc No. 42.
- f. Lotus rosette. Detail from a silver cup with handle. CKc No. 104 (our Pl. 9:c).
- g. Lotus rosette. Detail from a silver container similar to Pl. 1:c. Hōryūji.
- h. Lotus rosette. Detail from a silver-clad mirror. Umeh. No. 8.
- i. Lotus rosette. Detail from a pottery tray with three-coloured glazes.
- j. Lotus rosette. Detail from the mural paintings in Tun-huang from Suei. After: Tun-huang t'u an, Peking 1953, Pl. 7.
- k. Lotus rosette. Detail from a pillar base, Bharhut. After: A. Coomaraswamy, op. cit. Pl. 34.
- l. Lotus rosettes. Detail from stone reliefs at Sanchi. After: Ch. Kar, *Classical Indian Sculpture*, London 1950, Fig. 20.
- m. Lotus flowers in vases. Detail from a votive stele from Eastern Wei. After: O. Sirén, *Chinese Sculpture*, Vol. II, pl. 184.
- n. Lotus plant. Detail from a stone stele from Eastern Wei. After: O. Sirén, *Chinese Sculpture*, Vol. II, pl. 178.
- o. Lotus plant. Detail from a votive stele dated A. D. 518. After op. cit. pl. 159.
- p. Lotus plant. Detail from a tomb stone dated A. D. 528. Hsi-an. After: Ku tai chuang shih hua etc. P. Fig. 30.
- q. Lotus rosette. Detail from a tomb stone dated A. D. 529. Hsi-an. After op. cit. Fig. 29.
- r. Lotus with palmettes. Detail from the double knife, CKc No. 36., Pl. 1:a.
- s. Lotus scroll and plant. Detail from a votive stele in the style of Eastern Wei sculpture. FGA. After: O. Sirén, op. cit., Vol. III, pl. 284.

FIGURE 88

- a. Scrolls with *Ficus religiosa*. Detail from a silver-clad mirror. EEc.
- b. Scroll with *Ficus religiosa*. Detail from silver bowl. Pl. 4:d.
- c. *Ficus religiosa* flowers. Detail from a gilt bronze altar group, dated A. D. 593. MFA. After: O. Sirén, *Chinese Sculpture*, Vol. III, pl. 319.
- d. *Ficus religiosa* flowers. Detail from a stone lintel with relief decoration. BM. After: W. P. Yetts, *The Eumorfopoulos Collection*, Vol. III, C 45–50.
- e. Scroll with flower similar to *Ficus religiosa*. Detail from an ivory plaque found in Begram. Cf. J. Hackin, *Recherches Archéologiques à Begram*, pl. LXXII, fig. 223.
- f. *Ficus religiosa*. Detail from the mural painting in Cave IX at Ajañtā. Cf. Yazdani, *Ajañtā*, Part III, pl. XVI.
- g. Scroll with lotus and *Ficus religiosa*. Detail from the rail pillars, Amarāvati. BM.

FIGURE 89

- a. Pair of ducks. Detail from a silver bowl. FMc. Pl. 20:a.
- b. Pair of ducks. Detail from a box with *p'ing t'o* decoration. Shōsōin, Item 449. SGZ, Vol. VIII:pl. 36.
- c. Pair of ducks. Detail from a mirror with inlay of mother-of-pearl. Shōsōin Item 700. SGZ, Vol. XIV, pl. 26.
- d. Pair of ducks. Detail from silver hairpin. CKc No. 149.
- e. Pair of Hamsa birds. Detail from the murals in Cave I of Ajañtā. Cf. Griffiths, op. cit., pl. 108:35.
- f. Pair of birds. Detail from the murals in Cave I of Ajañtā. Cf. Griffiths, op. cit.
- g. Pair of Hamsa birds. Detail from the murals in Cave II of Ajañtā. Cf. Griffiths op. cit., pl. 118:20.

FIGURE 90

Lotus leaf with birds. Silver box and cover. Pl. 23:b.

FIGURE 91

- a. Floral scroll. Detail from the silver-clad mirror. Pl. 15:b. Shōsōin, Item 694. SGZ, Vo. XIV:pl. 23.
- b. Floral scroll. Detail from the silver platter. Pl. 9:a. MIA.
- c. Floral scrolls. Ornamental border in stone from Dhāmekh stupa. Sārnāth. After: B. Rowland, *The Art and Architecture of India*. 1953. Pl. 78:a.
- d. Floral scroll. Ornamental border in stone from Bihār. After: A. Coomaraswamy, op. cit. pl. 30.
- e. Floral scroll. Ornamental border from the murals in Cave II of Ajanṭā. Cf. Griffiths, op. cit., pl. 130:45.
- f. Floral scroll. Ornamental border from the murals in Cave XVII of Ajanṭā. Cf. Griffiths, op. cit., pl. 144:5.
- g—j, l. Flowers and fruits. Details from the murals in Cave I of Ajanṭā. After: Griffiths, op. cit., pls. 103:n, p; 104:b; 105:10 b, 11c.
- k. Flowers. Details from the murals in Cave XVII of Ajanṭā. After: Griffiths, op. cit., pl. 147.

FIGURE 92

- a. Suan-i. Detail from a silver-clad mirror. Umeh. No. 94.
- b. Suan-i. Detail from the silver bowl, Pl. 6:a. FMc.
- c. Suan-i. Detail from the silver-clad mirror Pl. 2:c. CKc
- d. Suan-i. Detail from a bronze mirror. Umeh. No. 25.

FIGURE 93

- a. Floral scroll. Detail from a silver box and cover. RMA.
- b. Floral scroll. From a silver box and cover. FMc.
- c. Floral scroll. Detail from a gilt silver reliquary. FGA. Pl. 10:d.
- d. Floral scroll. On a silver cup. MKc.
- e. Floral scroll. Detail from the silver box and cover. Pl. 11:d. NGA.
- f. Floral scroll. Detail from a silver cup. MKc.
- g. Floral scroll. Detail from the silver dish Pl. 11:e. FMc.
- h. Floral scrolls. Detail from the silver incense burner. Pl. 5:d. (CKc No. 96).
- i. Floral scrolls. Detail from the silver box and cover. Pl. 13:c.
- j. Floral scroll. Detail from the silver stem cup in the centre of Pl. 12:a.
- k. Floral scroll. Detail from a silver box and cover. CKc. No. 94.
- l. Floral scroll. Detail from the silver stem cup, Pl. 8:d. DGe.
- m. Floral scroll. Detail from a silver stem cup. WSc. Pl. 17:a.
- n. Floral scroll. Detail from the silver ladle Pl. 10:c. (CKc No. 101).
- o. Floral scroll. Detail from silver cup with handle. WSc.
- p. Floral scroll. Detail from the silver bowl Pl. 3:b. FMc.
- q. Floral scroll. Detail from a silver dish found at Pei Huang Shan. BM. Cf. R. L. Hobson, *A T'ang Silver hoard*. Pl. VII:a (BM Quarterly 1926/27).
- r. Floral scroll. Detail from a silver bowl found at Pei Huang Shan. BM. Cf op. cit. pl. X:b.
- s. Floral scroll. Stone engraving on a tomb stone dated A. D. 679. After: Liu Ch'ih, *Honan chin shih t'u*, 1933.

FIGURE 94

- a. Floral spray. Detail from a silver dish on foot. AIC. Pl. 24:a.
- b. Floral sprays. Detail from a silver box and cover. MFA.
- c. Floral spray. Detail from a silver stem cup. AIC.
- d, e. Floral spray. Detail from a silver stem cup. FMc. Pl. 11:a.

FIGURE 95

- a. Floral scroll. Detail from the silver-clad mirror Pl. 15:b. Shōsōin Item 694. SGZ. Vol. XIV:pl. 23
- b, c. Floral scrolls. Details from the silver platter Pl. 9:a.
- d. Floral scroll. Detail from a silver cup with handle. FMc.
- e. Floral scroll. Detail from the silver cup Pl. 9:c. CKc No. 104.
- f. Floral scroll. Detail from the silver clam shell Pl. 10:a. FGA.
- g. Floral scroll. Detail from a silver ladle, Pl. 15:a. CKc No. 105.
- h. Floral scroll. Detail from an engraved stone dated A. D. 745. After: Ku tai chuang shih hua etc. Hsi-an 1953, Fig. 59.
- i—k. Floral scrolls with animals. Details from the silver censer, Pl. 15:c. Shōsōin Item 51. SGZ Vol. III:pl. 43, 46, 47.
- l. Floral scroll with rider. Stone engraving on a stele dated A. D. 726. After: T. Sekino & P. Tokiwa Buddhist Monuments in China, Part II, pl. 122. Tokyo 1924.
- m. Floral scrolls with Buddhist figures. Stone engraving from a stele dated A. D. 732. After: Ku tai chuang shih hua etc. Fig. 65.
- n, o. Floral scroll. Detail from the murals in Tun-huang, Cave No. 188. After: Tun-huang pi hua chi. Peking 1954. Pl. 58.
- p. Floral scrolls. Detail from a stone sarcophagus. MFA.
- q. Floral medallion. Detail from the same sarcophagus as fig. 95:p.
- r. Floral pattern. Detail from a tomb stone dated A. D. 766. After: Liu Ch'ih, Homan chin shih chih t'u, 1933.
- s. Floral pattern. Detail from a tomb stone dated A. D. 780. After op. cit.
- t. Floral scroll. Detail from an engraved stele dated A. D. 841. After: T. Sekino & P. Tokiwa, op. cit. Part I, pl. 45.
- u—v. Floral patterns. Details from a painted lotus-flower pedestal. Shōsōin Item 636. SGZ, Vol. XI:pl. 24, 29.
- x. Floral scroll. Detail from an engraved stele dated A. D. 822. After: T. Sekino & P. Tokiwa, op. cit. Part I, pl. 51.

FIGURE 96

- a—c. Floral patterns. Details from silver bowls similar to Pl. 21. CKc No. 115.
- d. Floral spray. Detail from a silver bowl. HAM.
- e. Floral pattern. Detail from a silver bowl. CKc No. 116.
- f. Floral spray. Detail from a mirror box with *p'ing t'o* decoration. Shōsōin Item 701. SGZ, Vol. XIV:pl. 28.
- g. Spray with pomegranate. Detail from murals in Cave I of Ajañṭā. After: Griffiths, op. cit. pl. 110:57 l.
- h. Floral spray. Detail from the silver bowl Pl. 20:d, SJc.
- i. Spray with grape cluster. Detail from a silver bowl similar to Pl. 21. CKc No. 115.
- j. Spray with grape cluster. Detail from a mirror with inlaid mother-of-pearl. Hak. After: S. Umeh., Selected Specimens. No. 47.
- k. Spray with flowers and fruit. Detail from a bronze mirror. Umeh. No. 55.

- l. Spray with flowers and leaves. Detail from a bronze mirror. Umeh. No. 77.
- m. Spray with flowers and leaves. Detail from a bronze mirror with inlay of mother-of-pearl. Hak. After: S. Umeh., Selected Specimens etc. No. 48.
- n. Spray with flowers, and fruits and leaves. Detail from a bronze jar. HLGc.
- o. Flower rosette. Detail from a silver bowl. HAMI.
- p. Floral spray. Detail from a silver platter. Shōsōin, Item 641. SGZ., Vol. XII:pl. 28.
- q. Floral spray. Detail from a parcel-gilt bronze bowl. FMc.
- r. Floral spray. Detail from a bronze mirror inlaid with mother-of-pearl. Shōsōin Item 700. SGZ, Vol. XIV:pl. 26.
- s. Floral spray with duck. Detail from an octagonal wooden box covered with tortoise shell. Shōsōin. After: M. Ishida & G. Wada, The Shōsōin, Tokyo 1954, Fig. 73.

FIGURE 97

- a. Flowers. Details in silver sheet from the *p'ing t'o* decorated ewer Pl. 18:c.
- b, c. Mallows. Details in silver sheet from the *p'ing t'o* decorated *ch'in* pl. 17:d. Shōsōin Item 99 SGZ, Vol. II:pl. 5.
- d. Mallow. Detail from a gilt copper vase. Shōsōin Item 476. SGZ, Vol. VIII:pl. 2.
- e, f. Floral plants. Details from a bronze mirror with *p'ing t'o* decoration. Hak. After: Umeh. No. 116.
- g. Mallow. Detail from a gilt copper vase. Shōsōin Item 476. SGZ., Vol. VIII:pl. 2.
- h. *Malva Sylvestris*. After: J. C. Liu, Flowering Families in North China, fig. 189.
- i, j. Floral spray and rosette. Details from one of the silver bowls Pl. 12:a.
- k. Scrolls with lotus and Trillium. Detail from a silver hairpin. Hsi-an. After: Ku tai chuang shih hua, etc. Fig. 51.
- l. *Sagittaria* flowers with fishes. Detail from a silver bowl. MIA.
- m. Scroll with Trillium. Detail from a silver hairpin. Hak. After: S. Umeh., Catalogue of The White Crane Museum, Vol. I, pl. 45.
- n. Flowering plant. Detail from a silver bowl. MIA.
- o. Scrolls with *Nymphaea stellata*. Detail from a silver hairpin. Historical Museum of Hsi-an. After: Ku tai chuang shih hua etc. Fig. 50.
- p. Flowering plant. Detail from the same silver bowl as Fig. 97:n. MIA.
- q. Floral plant. Detail from the silver bowl Pl. 5:a. MIA.
- r. Spray of pomegranate. Detail from silver vase Pl. 20:c. CKc No. 114.
- s. Spray of pomegranate. Detail in silver sheet from a clam shell with *p'ing t'o* decoration. ROMA.
- t. *Punica granatum*. After: J. C. Liu, Flowering Families in North China, Fig. 241.
- u. Sprays similar to *Ginkgo biloba*. Detail in silver sheet from a bronze mirror, with *p'ing t'o* decoration. MFEA.
- v. Peony spray. Detail from a silver bowl. FMc.
- x. Grape vine with animals. Detail from silver clam shell. Pl. 23:c. (CKc No. 125).

FIGURE 98

- a. Floral spray with opposed birds. Detail from the silver bowl Pl. 24:b (CKc No. 117).
- b. Floral scroll with fish. Detail from an oblong dish. CKc No. 119.
- c. Pair of parrots among scrolls. Detail from the oblong silver dish. Pl. 22:a. BM.
- d. Pair of parrots among scrolls. Detail from a silver bowl found at Pei Huang Shan. BM. Cf. R. L. Hobson, A T'ang Silver Hoard (BM Quarterly 1926/27) pl. IX:b.
- e. Pair of ducks. Detail from a silver box and cover. FMc.
- f. Pair of parrots among scrolls. Detail from the silver bowl Pl. 22:b. CKc No. 118.
- g. Pair of pheasants among scrolls. Detail from a silver comb. CKc.

FIGURE 99

- a. Section of a bronze mirror from Early T'ang. Historical Museum of Hsi-an. After: Ku tai chuang shih hua etc. Fig. 44.
- b. Section of a bronze mirror found in the foundation of the 5-storeyed pagoda at Hōryūji. After: Hōryūji gojō tō hihō no chōsa. Kyoto 1954, Pl. 24.
- c. Sitting Buddhas on lotus blooms. Detail from the murals in a Sui Cave of Tun-huang. After: Tun-huang t'u an. Peking 1955, pl. 7.
- d. Floral scroll. Detail from an engraved tomb stone dated to Sui. After: Ku tai chuang shih hua, etc. Fig. 39.
- e. Garment of a sitting lady. Detail from a painting attributed to Wei-ch'ih I-sêng. After: O. Sirén, Chinese Painting, London 1956, Vol. III, pl. 43.
- f. Symbolical plants. Details from a bronze mirror. SĀM. After S. Cammann, A Rare T'ang Mirror (Art Quarterly, Spring 1946), Fig. 1.
- g. Chiang Tzū-ya fishing at the river. Detail from an oblong silver dish from Pei Huang Shan. BM.
- h. Lotus with duck. Detail from a Yüeh yao dish. After: L. Reidemeister, Das Yüeh-yao. Fig. 1 (Ostasiatische Zeitschrift N. F. ½ Heft, 1939/40)
- i. Floral scroll with bird. Detail from a Yüeh yao dish. After op. cit. Fig. 2.

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PLATE 1.

- a. Double knife; scabbard decorated in gold and silver. Traced design on ring-matted ground. Length: 68 mm. CKc.
- b. Circular box and cover, in beaten silver. Traced design on ring-matted ground. Diameter: 80 mm. MIA. Gift of Mrs. Charles Stinson Pillsbury in Memory of her Husband.
- c. Container, egg-shaped, in beaten silver. Openwork design. Length: 85 mm. From Hōryūji gojō to hihō no chōsa, Kyoto 1954.
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- e. Circular plaque with gold granular work on bronze. Diameter: 40 mm. MIA. Gift of Mrs. Charles Stinson Pillsbury in Memory of her Husband.
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PLATE 2.

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PLATE 3.

- a. Circular bowl, in beaten silver. Lotus petals embossed around the sides and gilt decoration traced on ringmatted ground. Diameter: 190 mm. WSc.
- b. Circular bowl, similar to the preceding. Diameter: 146 mm. FMc.

PLATE 4.

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- a. Circular bowl, cast in silver. Traced decoration, parcel-gilt, on ring-matted ground. Diameter: 140 mm. MIA. Gift of Mrs. Charles Stinson Pillsbury in Memory of her Husband.
- b. Cup with handle, in beaten silver. Traced decoration on ring-matted ground and parcel gilt. Height: 70 mm. FGA.

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PLATE 6.

- a. Shallow bowl, in beaten silver. Traced decoration on ring-matted ground. Diameter: 146 mm. FMc.
- b. Stem cup, in beaten silver. Traced decoration on ringmatted ground. Height: 90 mm. CSc.
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PLATE 7.

- a. Hairpin, in beaten gold. Length: 115 mm. MIA. Gift of Mrs. Charles Stinson Pillsbury in Memory of her Husband.
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- c. Comb, in beaten gold. Decoration in repoussé work on ring-matted ground. Wooden teeth. Width: 70 mm. MIA. Gift as the preceding.
- d. Standing phoenix, in silver sheet and wire. Top for a hairpin. Height: 65 mm. MIA. Gift as the preceding.
- e. Top piece for a comb, in gold sheet with decoration of set turquoises on ring-matted ground. Width: 80 mm. CKc.
- f. Bracelet, in beaten gold, with traced decoration. Diameter: 66 mm. CKc.
- g. Hairpin of bronze and filigree work in gold. Settings for stones. Length: 118 mm. MIA. Gift of Mrs. Charles Stinson Pillsbury in Memory of her Husband.
- h. Hairpin of bronze and filigree work in gold. Settings for stones. Length: 135 mm. BM.
- i. Hairpin of bronze and filigree work in gold. Length: 241 mm. MIA. Gift of Mrs. Charles Stinson Pillsbury in Memory of her Husband.
- k. Top piece of a comb, in beaten gold with granular work. Length: 85 mm. MIA. Gift as the preceding.

PLATE 8.

- a. Stem cup, cast in silver. Traced decoration on ringmatted ground. Height: 52 mm. V & A.
- b. Stem cup, cast in silver. Traced decoration on ringmatted ground. Height: 50 mm. MMc.
- c. Six-petalled box and cover, in beaten silver. Traced decoration on ring-matted ground. Diameter: 97 mm. EEc.
- d. Stem cup, in beaten silver. Traced decoration on ringmatted ground. Height: 64 mm. DGc.
- e. Stem cup, in beaten silver. Eight petals in repoussé and traced decoration on ring-matted ground. Height: 52 mm. FMc.

PLATE 9.

- a. Platter on three feet, in beaten silver. Traced and parcel-gilt decoration, on ring-matted ground. Diameter: 238 mm. MIA. Gift of Mrs. Charles Stinson Pillsbury in Memory of her Husband.
- b. Cup with handle, cast in silver. Traced and parcel-gilt decoration on ring-matted ground. Height: 64 mm. SAM. Eugene Fuller Memorial Collection.
- c. Octagonal cup with handle, cast in silver. Traced decoration on ring-matted ground. Height: 65 mm. CKc.

PLATE 10.

- a. Box and cover, in beaten silver. In the form of a pair of clam shells with traced decoration on ring-matted ground. Diameter: 82 mm. FGA.
- b. Stem cup, in beaten silver. Traced decoration on ring-matted ground. Height: 92 mm. AIC. Lucy Maud Buckingham Collection. Courtesy of The Art Institute of Chicago.
- c. Ladle, in beaten silver. Traced decoration on ring-matted ground. Length: 243 mm. CKc.
- d. Goblet (reliquary) with cover, cast in silver. Gilt with traced decoration on ring-matted ground. Height: 127 mm. FGA.

PLATE 11.

- a. Stem cup, in beaten silver. Two whorls of lotus petals in repoussé work and traced decoration on ring-matted ground. Height: 55 mm. FMc.
- b. Small cup, in beaten silver. Oval, four-lobed with traced and gilt decoration on ring-matted ground. Length: 57 mm. CKc.
- c. Box and cover, in beaten silver. In the form of a melon with a bear as handle and traced gilt decoration on ring-matted ground. Height: 64 mm. FGA.
- d. Box and cover, in beaten silver. In the form of a resting ram. Traced and gilt decoration on ring-matted ground. Length: 112 mm. NGA.
- e. Leaf-shaped dish, in beaten silver. Repoussé decoration gilt on ring-matted ground. Length: 146 mm. FMc.

PLATE 12.

- a. Nine bowls and part of a stem cup, in beaten silver. Three with traced decoration on ring-matted ground. Reproduced after Nan bu shichi dai ji dai kyō. Kōfukuji dai Kyō. Tokyo 1929. Vol. 1.
- b. Cup with ring-handle, in beaten silver. Traced decoration on ring-matted ground. Height: 45 mm. CKc.
- c. Stem cup, in beaten silver. Traced decoration on ring-matted ground. Height: 57 mm. FMc.
- d. Silver decoration in openwork. Flowers radially arranged and with traced details. Reproduced after Nan bu shichi dai ji dai Kyō. Hōryūji. Vol. 56.
- e. Pot and lid, in beaten silver. Three embosses with traced decoration on ring-matted ground. Reproduced after the same publication as Pl. 12: d.

PLATE 13.

- a. Pair of scissors, in beaten silver. Traced decoration on ring-matted ground. Length: 143 mm. CKc.
- b. Eight-lobed bronze mirror with silver back. Decoration in repoussé work on ring-matted ground. Diameter: 195 mm. Reproduced from S. Umehara, Tō kyō Tai kan, No. 101.
- c. Box and cover, in beaten silver. Traced decoration on ring-matted ground. Diameter: 40 mm. Private American collection.
- d. Eight-lobed bronze mirror with silver back. Decoration in repoussé work on ring-matted ground. Diameter: 235 mm. Reproduced from S. Umehara, Tō kyō Tai kan No. 103.

PLATE 14.

- Platter on three feet, in beaten and silvered copper. Decoration in repoussé work on ring-matted ground. Diameter: 270 mm. MFEA.

PLATE 15.

- a. Ladle, in beaten silver, with seven-lobed bowl. Traced decoration on ring-matted ground. Length: 312 mm. FGA.

- b. Eight-petalled bronze mirror with silver back. Traced and parcel-gilt decoration on ring-matted ground. Diameter: 407 mm. Reproduced from Shōsōin Gomotsu Zuroku Vol. XIV: pl. 21.
- c. Incense burner, in beaten silver. Openwork decoration with traced outlines. Inside a bronze bowl supported on gimbals. Diameter: 180 mm. Shōsōin, Item 51. Reproduced after Shōsōin Gomotsu Zuroku, Vol. III: pl. 43.

PLATE 16.

Jar, cast in silver. Originally with a cover and resting on a ring-shaped stand. Traced decoration on ring-matted ground (details). Diameter: ca 619 mm. One of a pair. Shōsōin, Item 640. Reproduced after Shōsōin Gomotsu Zuroku. Vol. XII: pls. 1, 6, 7.

PLATE 17.

- a. Stem cup, in beaten silver. Traced decoration on ring-matted ground. Height: 88 mm. WSc.
- b. Pot and lid, cast in silver. Traced decoration on ring-matted ground. Diameter: Reproduced after Annual Report of the Imperial Household Museums, Tokyo 1928, pl. XXXVII.
- c. Box and cover, in beaten silver. Traced and gilt decoration on ring-matted ground. Diameter: 43 mm. SAM. Eugen Fuller Memorial Collection.
- d. Lacquered *ch'in* decorated in *p'ing t'o* of gold and silver. Detail. Shōsōin, Item 99. Reproduced after Shōsōin Gomotsu Zuroku, Vol. II, pl. 4.

PLATE 18.

- a. Long-handled censer of *shitan*-wood with *p'ing t'o* decoration. Shōsōin, Item 605. Reproduced after Shōsōin Gomotsu Zuroku, Vol. XI, pl. 37.
- b. Panel of wood, decorated with *p'ing t'o* decoration in silver. Length: 276 mm. FLBc.
- c. Ewer of bamboo basket work covered with lacquer and decorated in *p'ing t'o*. Height: 413 mm. Shōsōin, Item 54. Reproduced after Shōsōin Gomotsu Zuroku, Vol. II, pl. 34.

PLATE 19.

- a. Copper tureen with lid in openwork. Gilt with traced decoration on ring-matted ground. One of a pair. Length: 460 mm. Shōsōin, Item 613. Reproduced after Shōsōin Gomotsu Zuroku, Vol. XII, pl. 43.
- b. Copper bowl in floral shape. Gilt with traced decoration on ring-matted ground. Diameter: 83 mm. Shōsōin, Item 625. Reproduced after Shōsōin Gomotsu Zuroku, Vol. XII: pl. 51.
- c. Box and cover, in beaten silver. Traced and gilt decoration on ring-matted ground. Length: 38 mm. CKc.
- d. Platter, six-lobed on three feet, in beaten and gilt silver. Decoration in repoussé work. At the edge are strings of coloured glass-beads with gold ornaments. Shōsōin, Item 606. Diameter: 615 mm. Reproduced after Shōsōin Gomotsu Zuroku, Vol. XII: pl. 23.

PLATE 20.

- a. Shallow bowl, in beaten silver. Traced and parcel-gilt decoration on ring-matted ground. Diameter: 182 mm. FMc.
- b. Box and cover, cast in bronze. Gilt decoration in relief. Diameter: 64 mm. MFA.
- c. Vase, in beaten silver. Made in three parts with traced and gilt decoration. Height: 109 mm. CKc.
- d. Shallow bowl, four-lobed, in beaten silver. Traced and gilt decoration on ring-matted ground. Diameter: 240 mm. SJc.

PLATE 21.

Pair of shallow bowls with covers, in beaten silver. Traced and gilt decoration. Diameter ca. 245 mm. PUM.

PLATE 22.

- a. Oblong dish, in beaten silver. Decoration partly traced and partly in repoussé work on ring-matted ground. On the bottom is scratched the name Wang Ts'ung-yo, who was Ta Fu in the fourth year of Ch'ien-fu, i. e. A. D. 877. Length: 215 mm. BM.
- b. Shallow bowl, five-lobed, in beaten silver. Decorated in tracing and repoussé work on ring-matted ground. Parcel-gilt. Diameter: 117 mm. CKc.
- c. Bowl in beaten silver. Decorated in basket pattern. Diameter: 104 mm. BM.
- d. Oblong quatrefoil dish on foot, in beaten silver. Traced and parcel-gilt decoration. Diameter: 208 mm. BM.

PLATE 23.

- a. Bottle-shaped vase, in beaten silver. Traced and parcel-gilt decoration. Height: 200 mm. MFA.
- b. Box and cover, in beaten silver. Traced decoration on ring-matted ground. Length: 81 mm. CKc.
- c. Box and cover, in beaten silver. It has the form of a clam shell with traced decoration on ring-matted ground. Length: 95 mm. CKc.
- d. Bottle-shaped vase, in beaten silver. Gilt with decoration in repoussé work on ring-matted ground and in tracing. BM.

PLATE 24.

- a. Oblong dish on foot and stand, in beaten silver. Traced and gilt decoration on ring-matted ground. Height: 84 mm. AIC. Lucy Maud Buckingham Collection. Courtesy of The Art Institute of Chicago.
- b. Shallow bowl, in beaten silver. In the form of an open lotus flower with embossed petals and traced, parcel-gilt decoration. Diameter: 245 mm. CKc.
- c. Bowl, in beaten silver. Traced decoration on ring-matted ground. Diameter: 138 mm. AIC. Lucy Maud Buckingham Collection. Courtesy of The Art Institute of Chicago.
- d. Hairpin, in beaten silver. Openwork gilt decoration with traced details. Length: 280 mm. One of a pair. CKc.

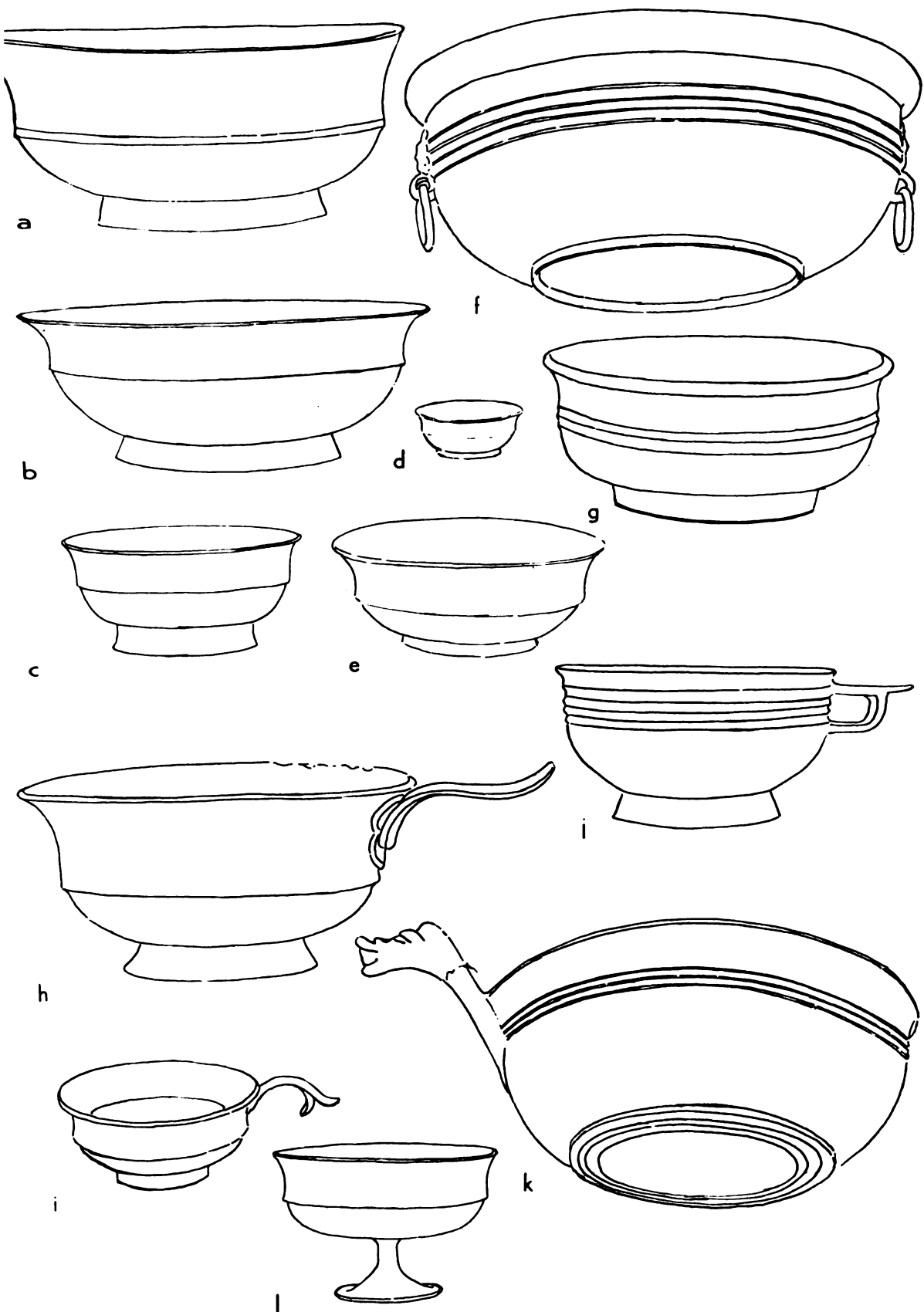
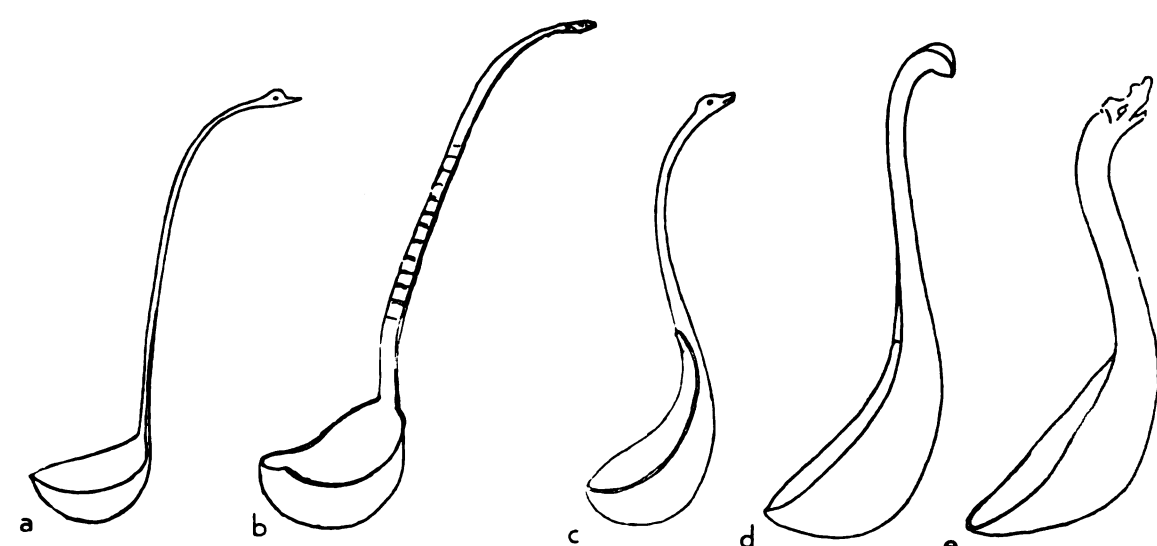
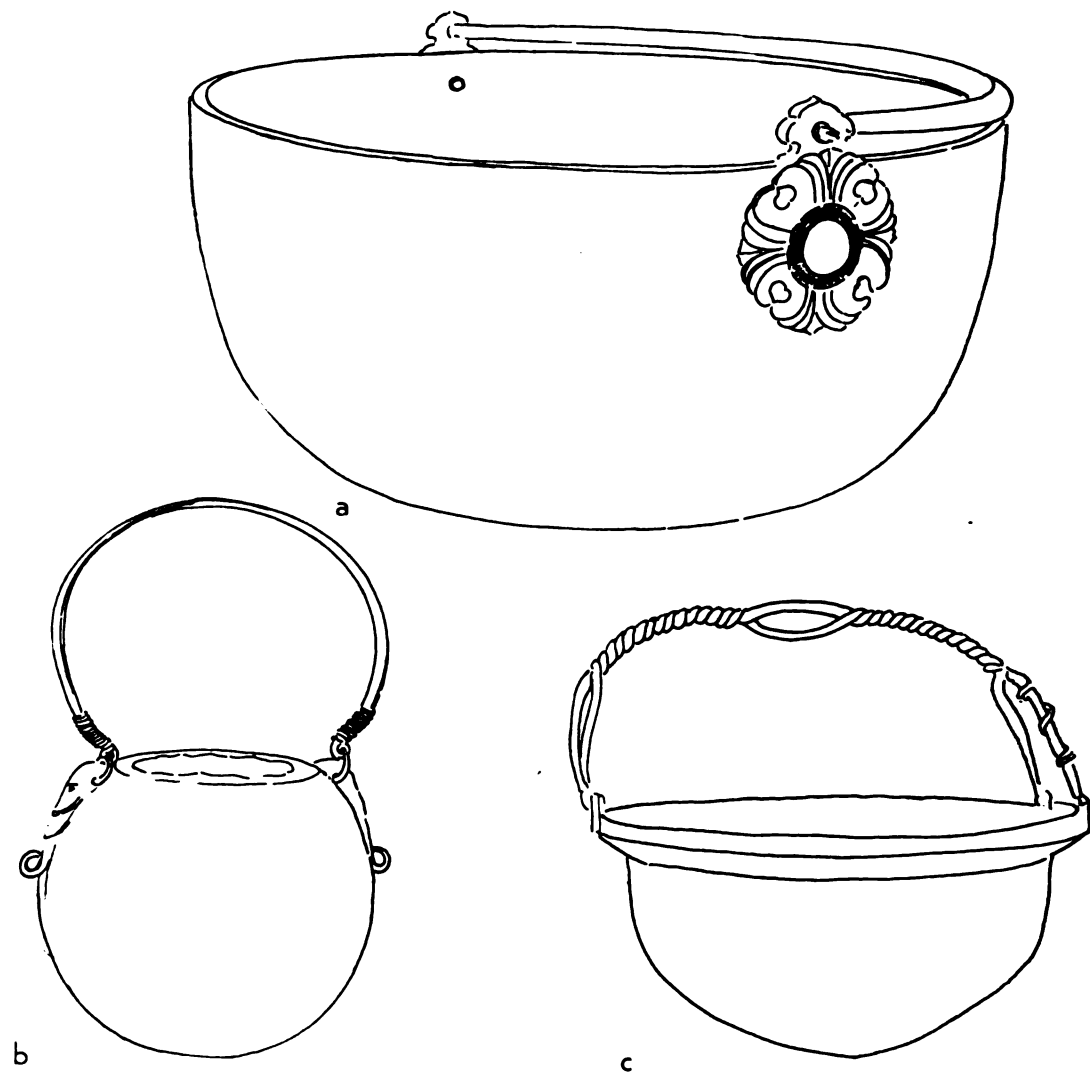
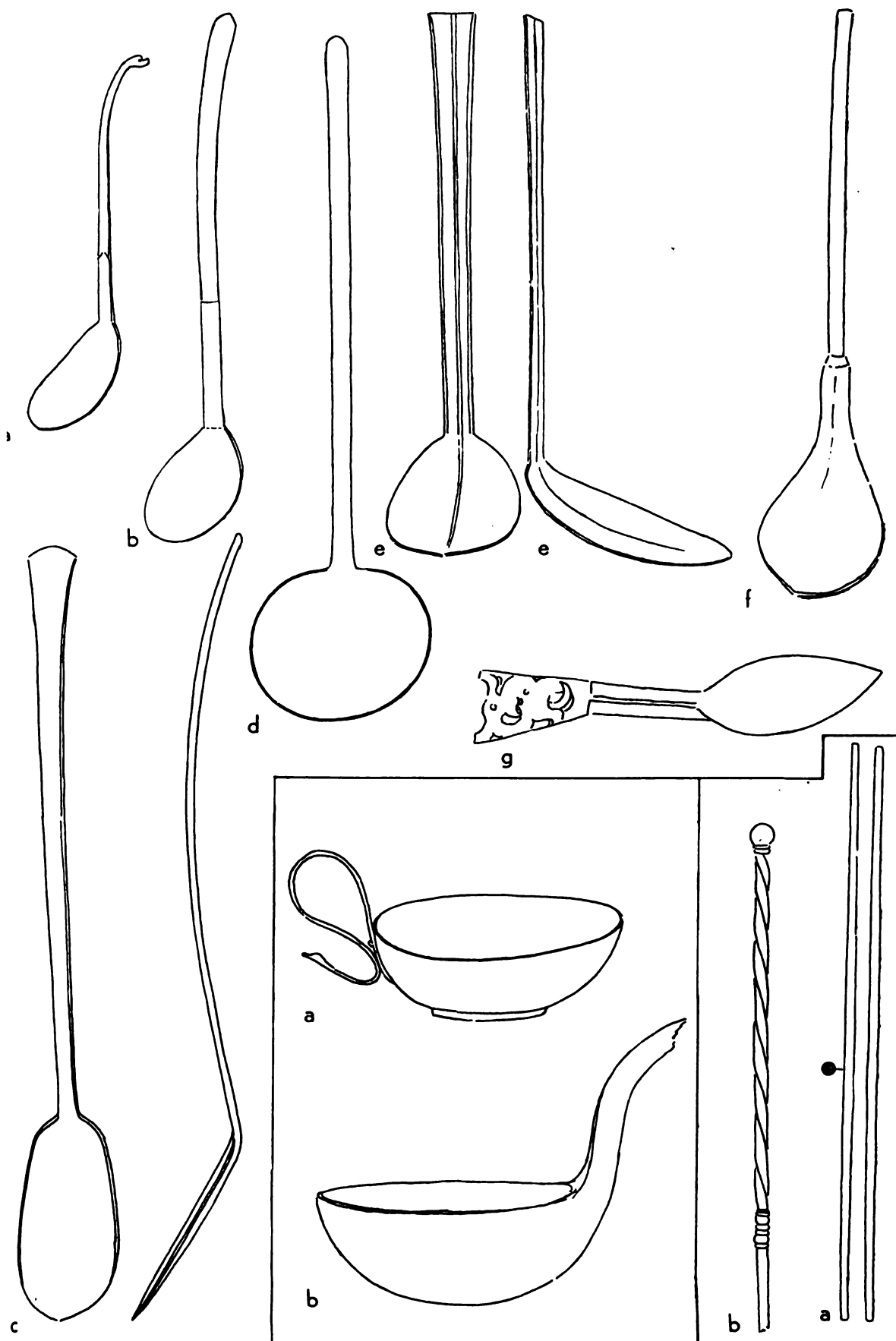


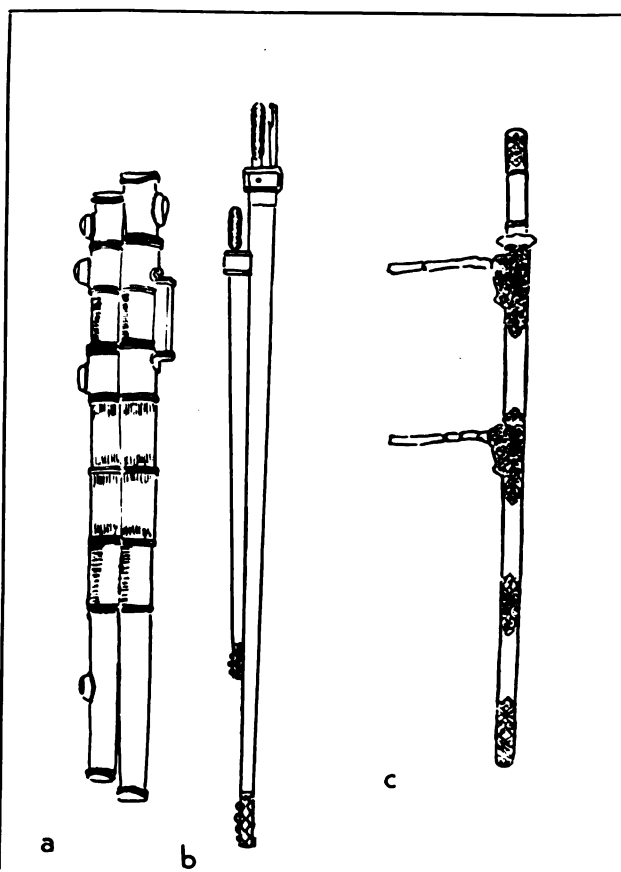
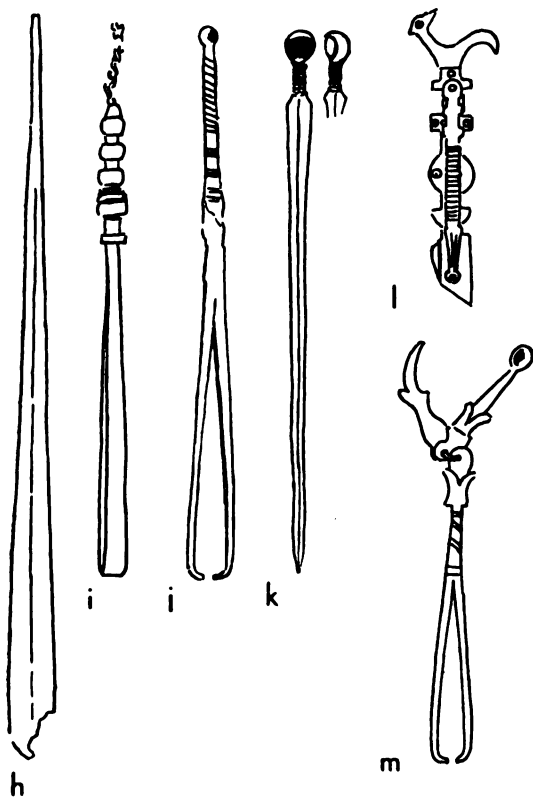
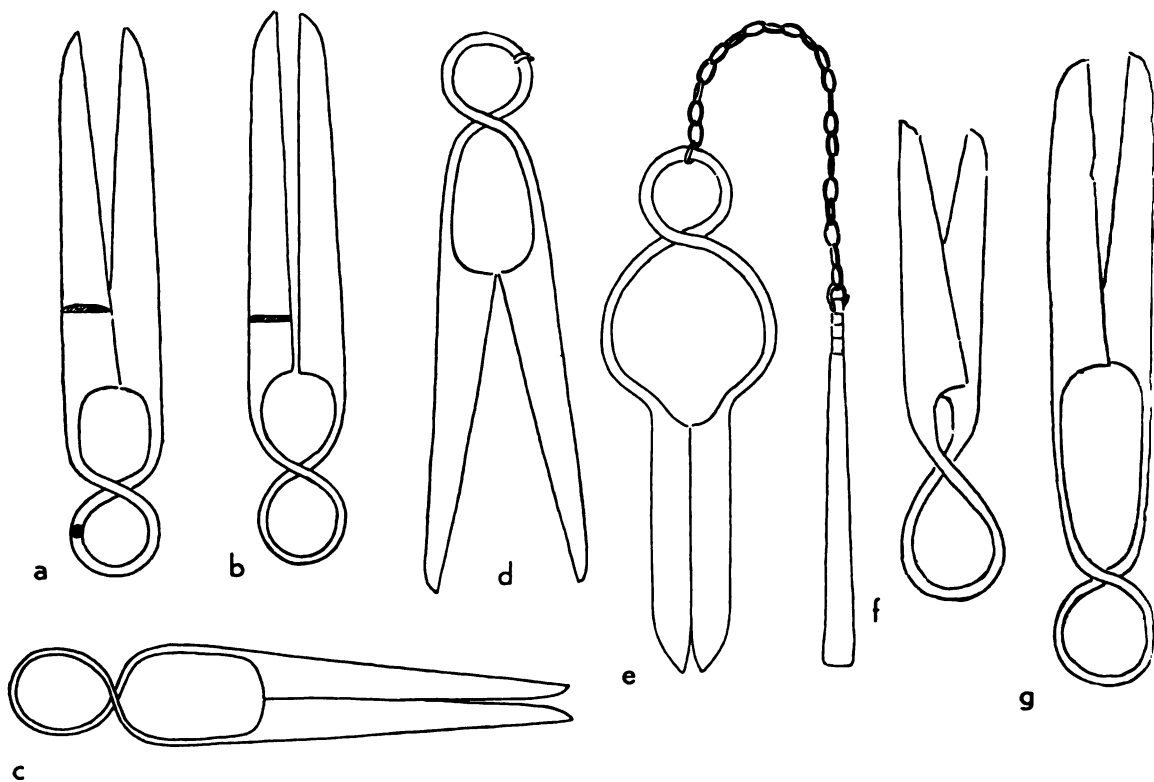
Fig. 1.



Figs. 2, 3.



Figs. 4—6.



Figs. 7, 8.

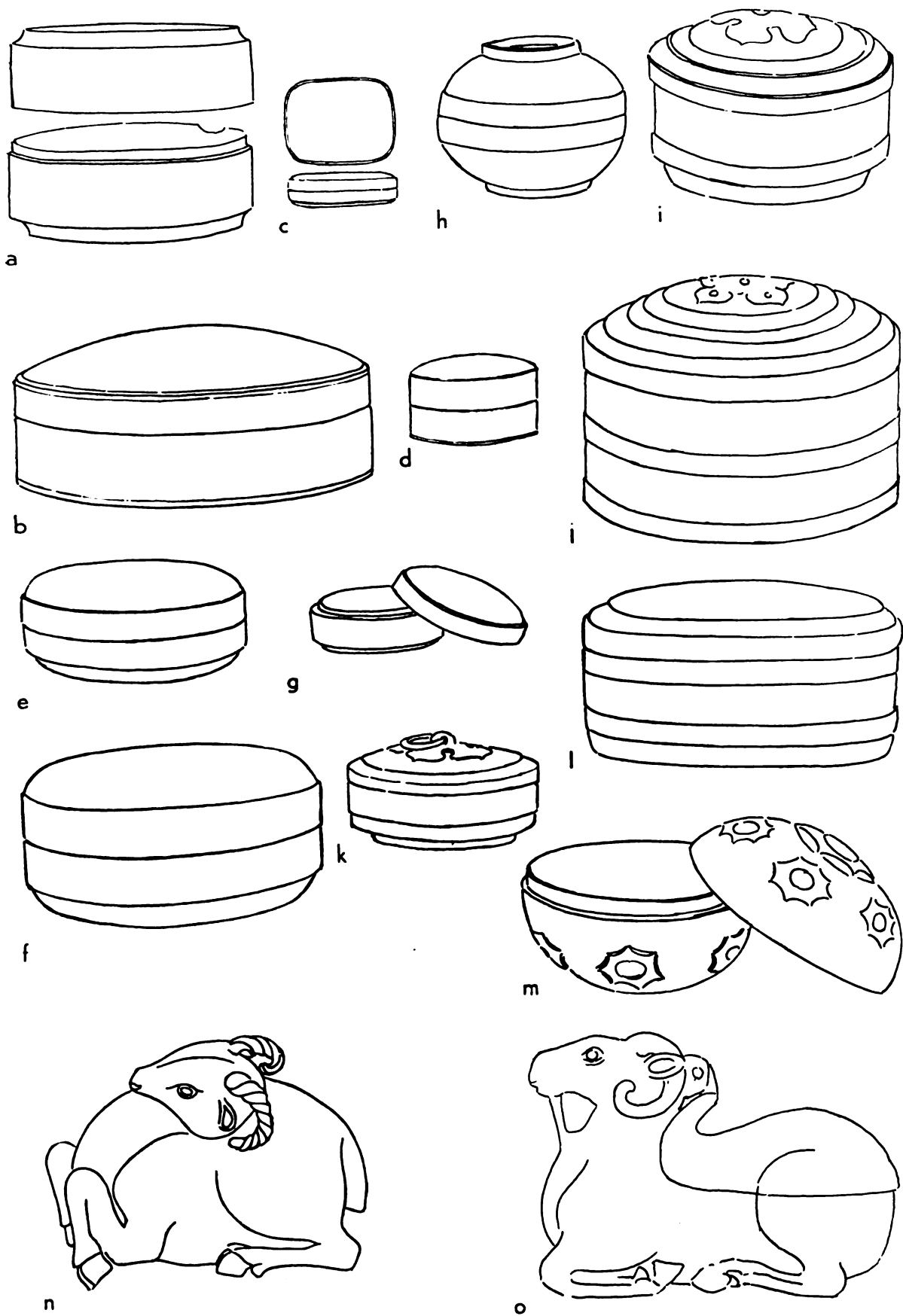
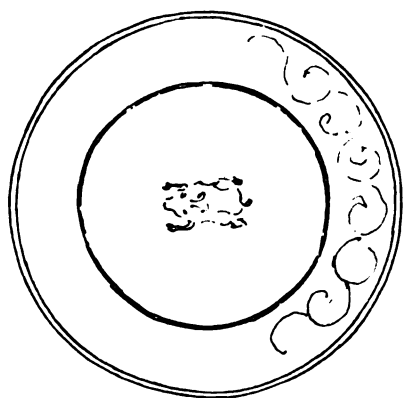
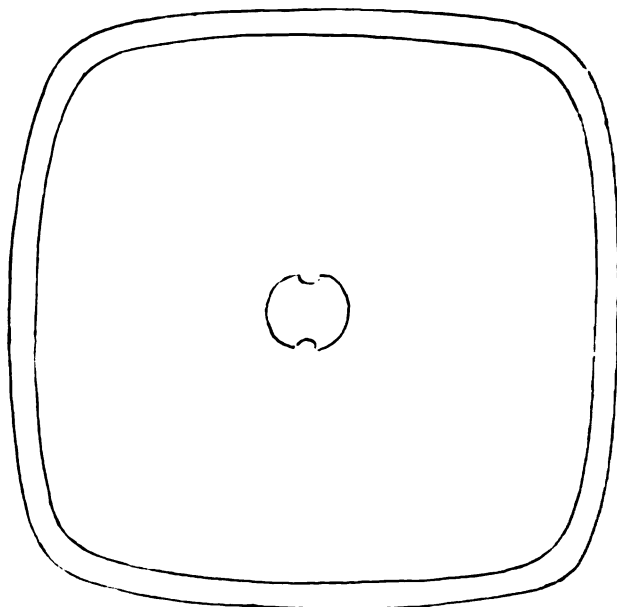


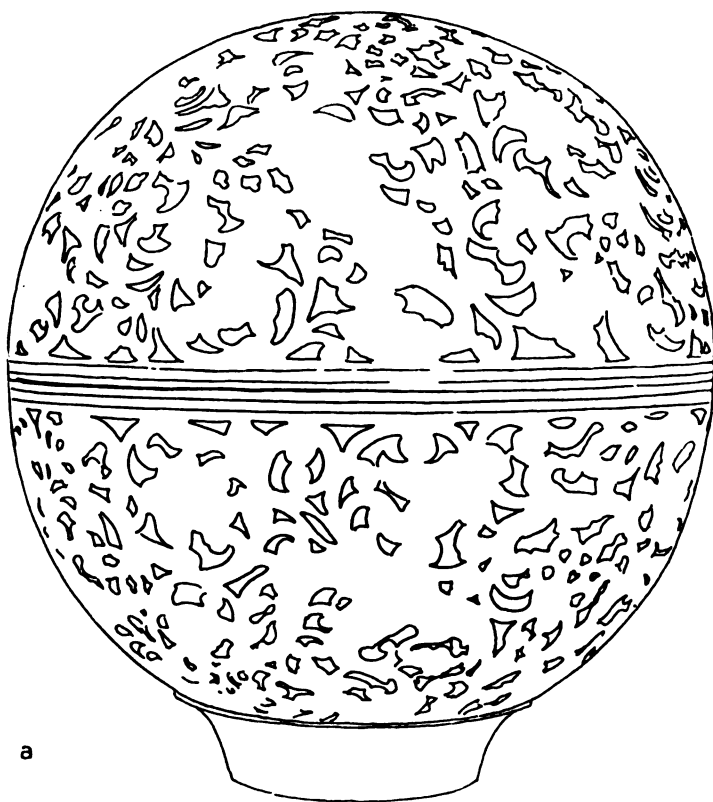
Fig. 9.



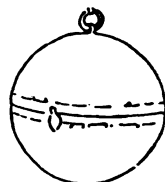
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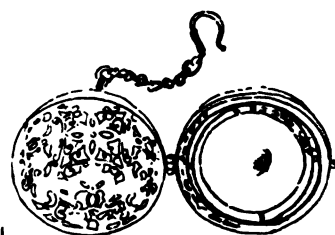
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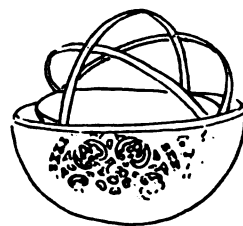
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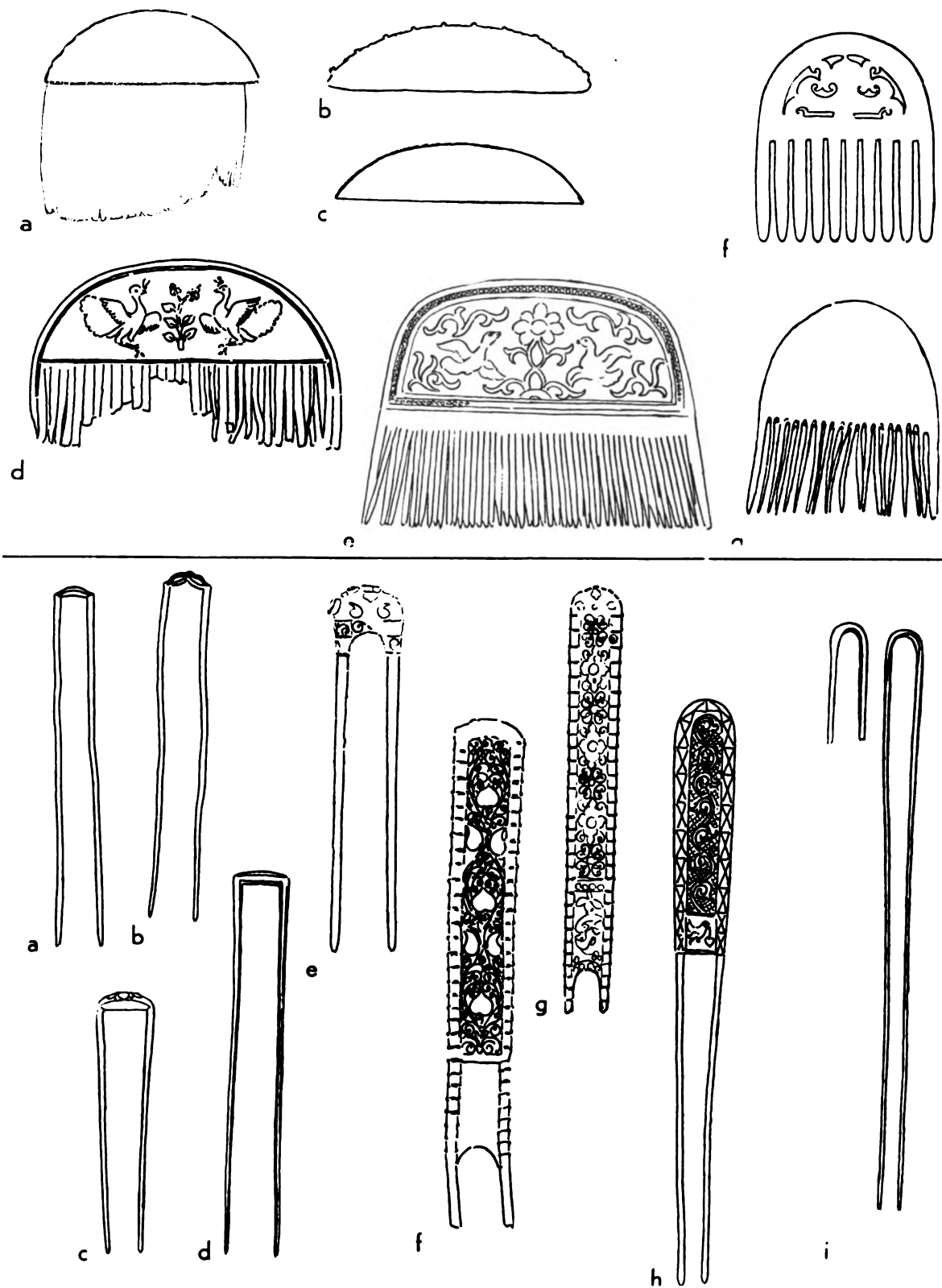


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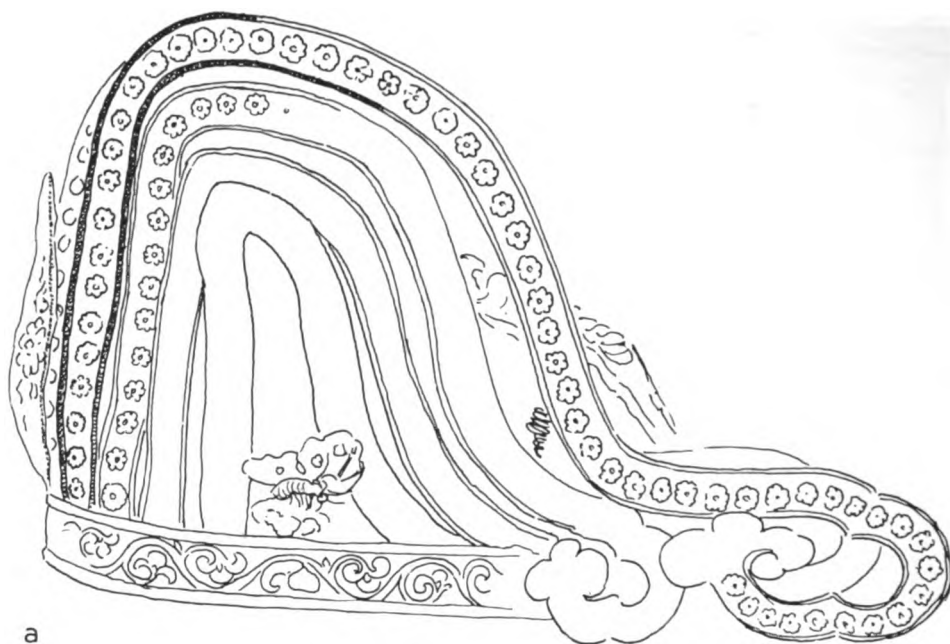


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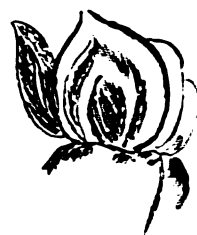
Figs. 10, 11.



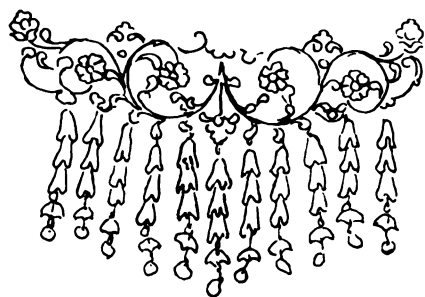
Figs. 12, 13.



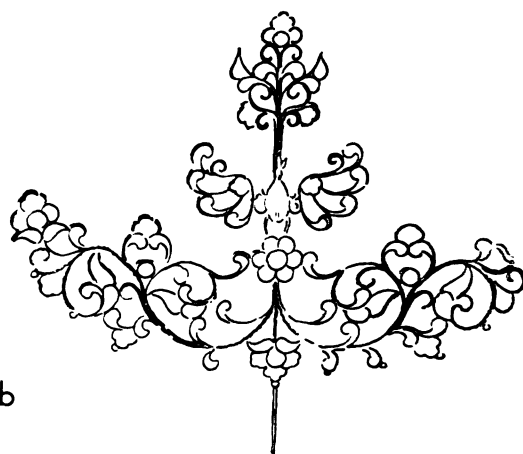
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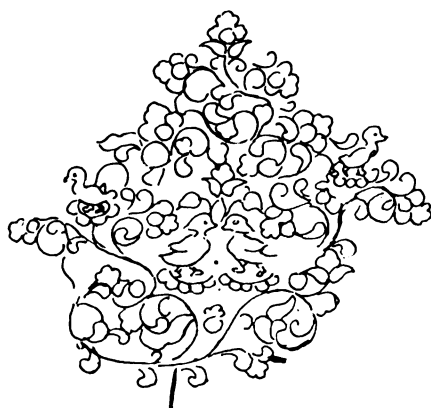
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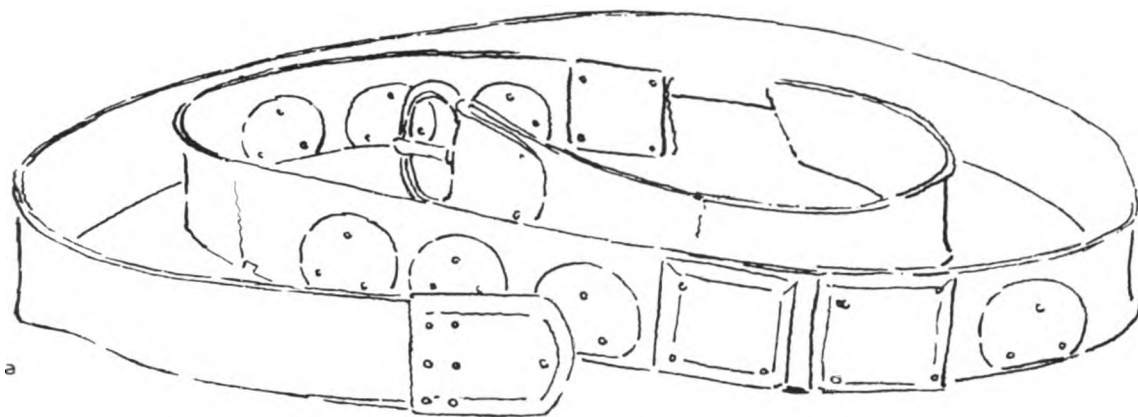


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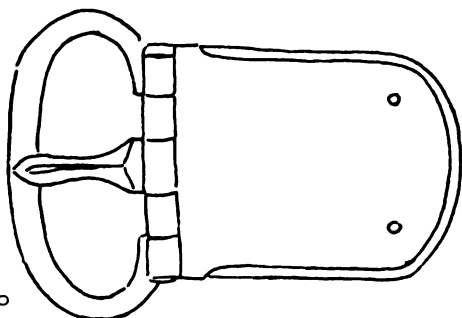


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Figs. 14, 15.



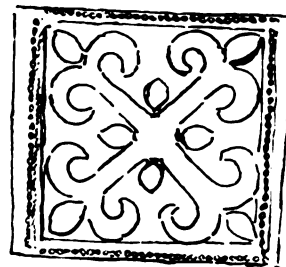
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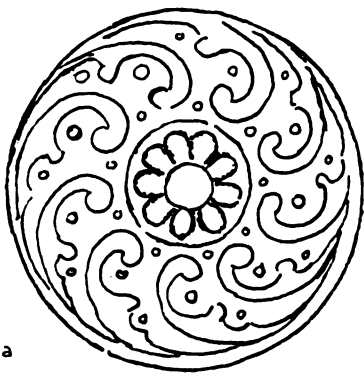
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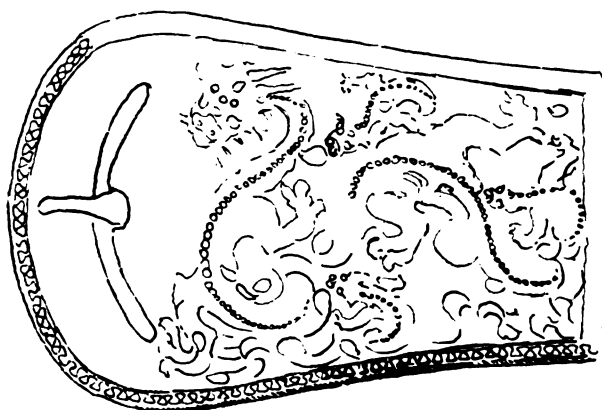
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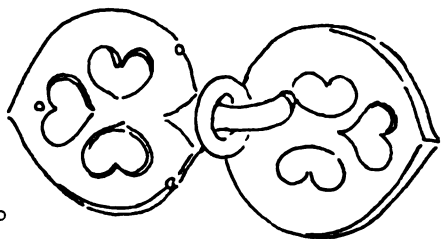
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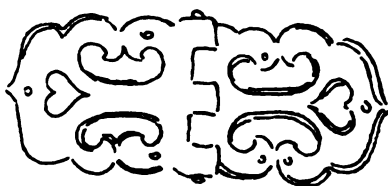
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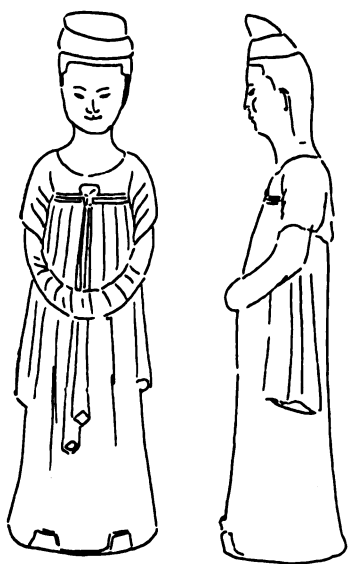


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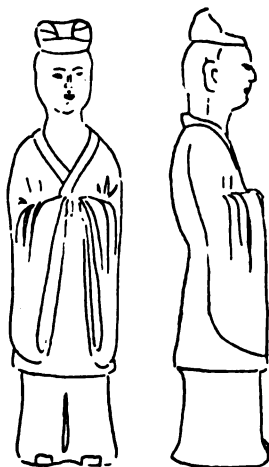


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Fig. 16, 17.



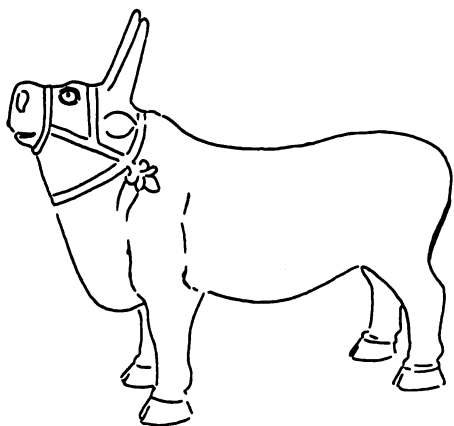
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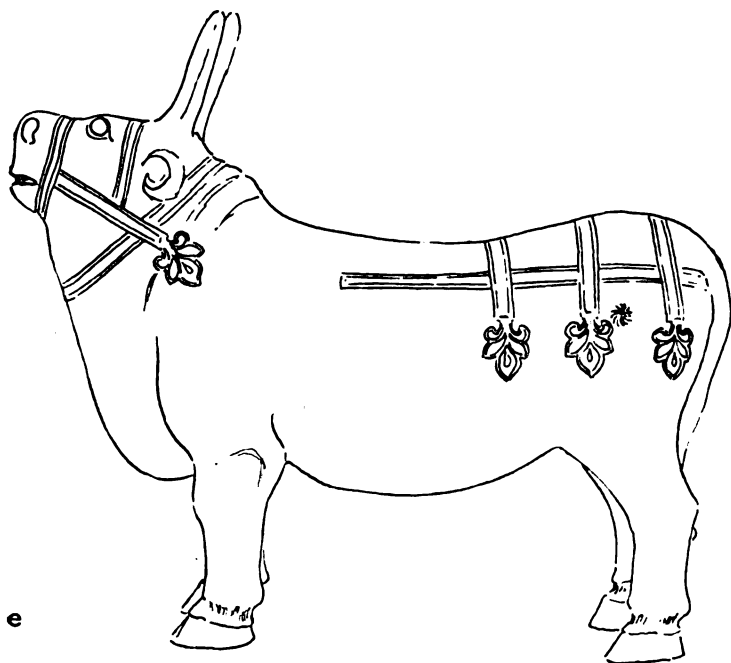
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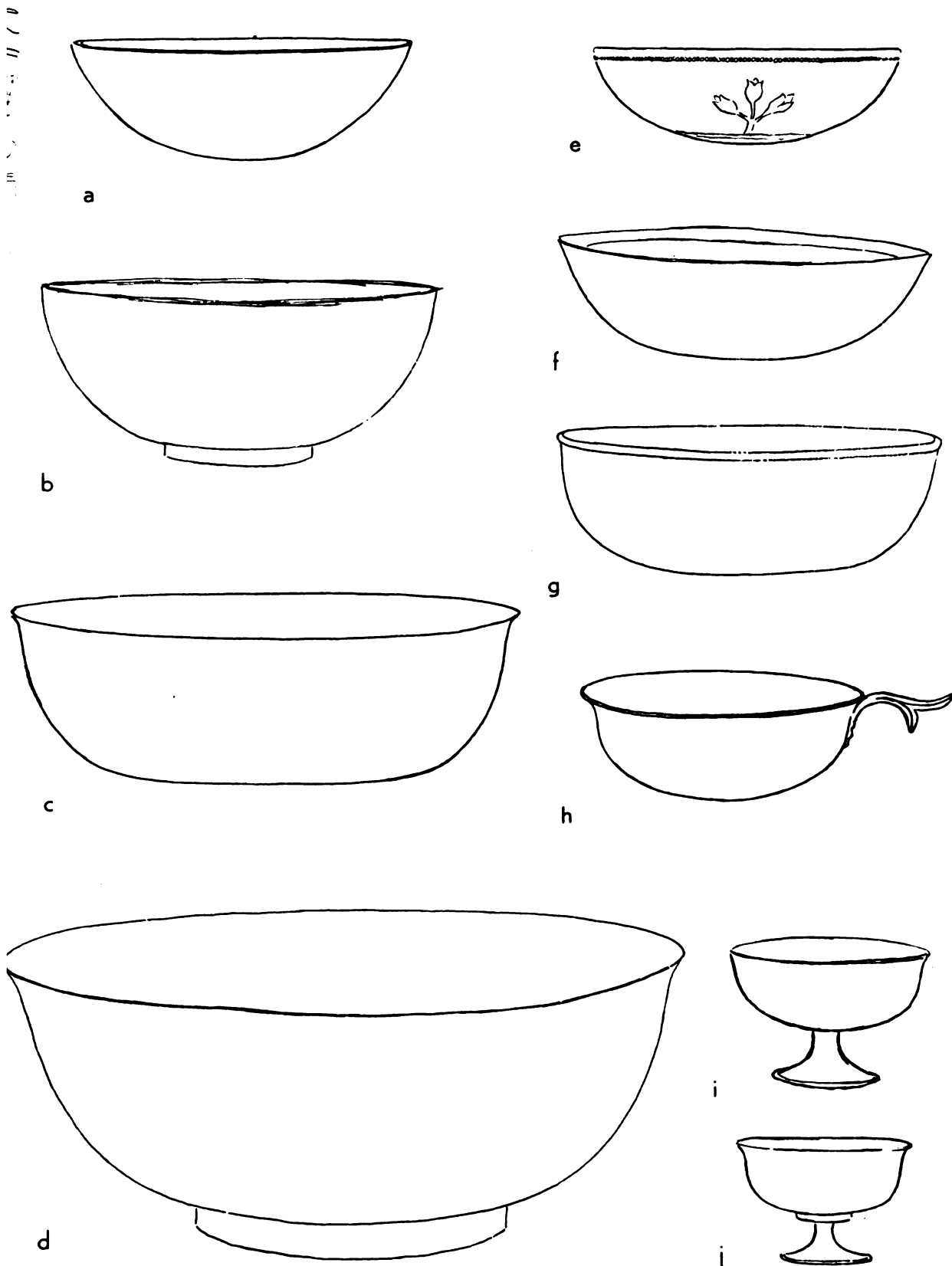


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Fig. 18.



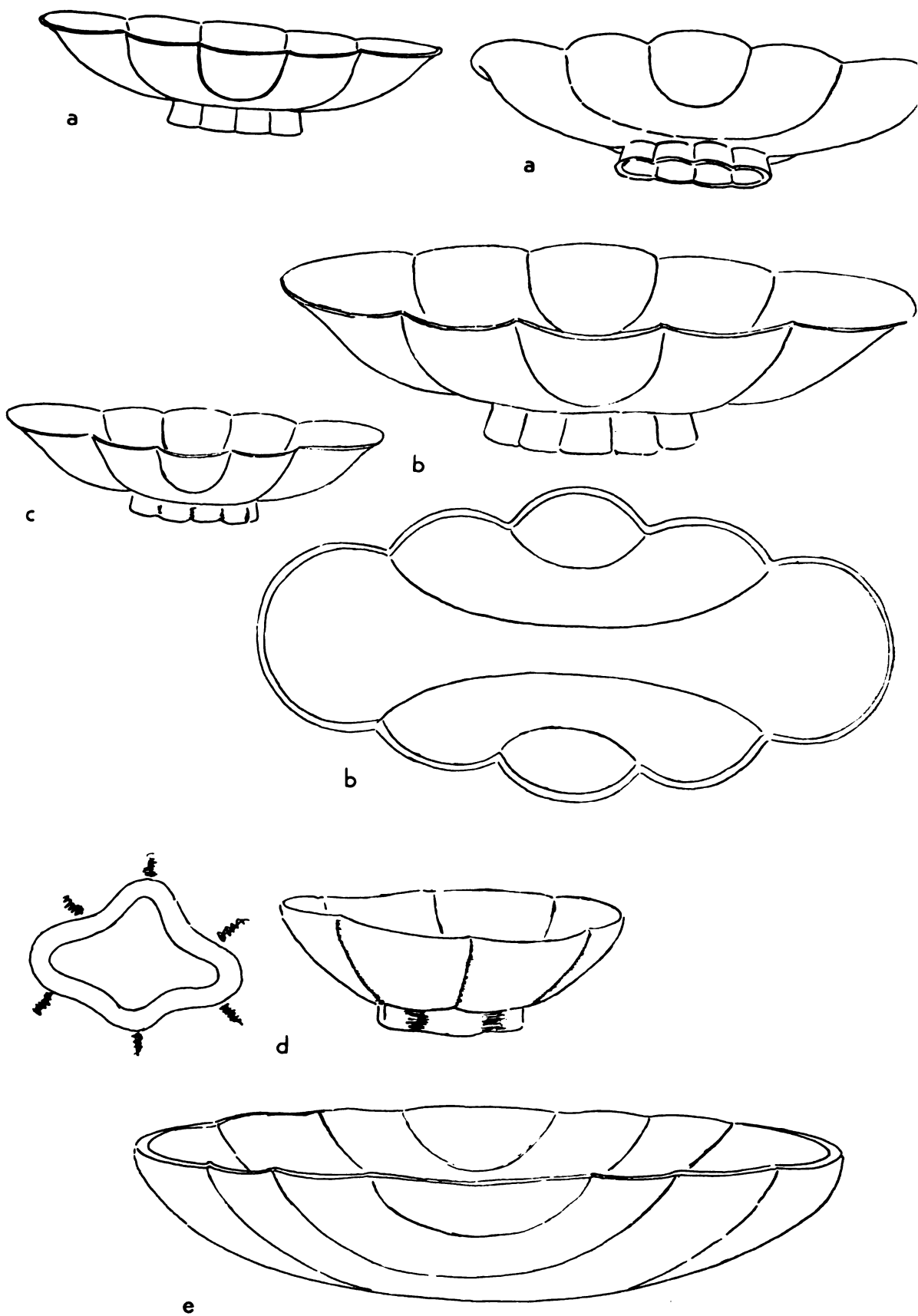
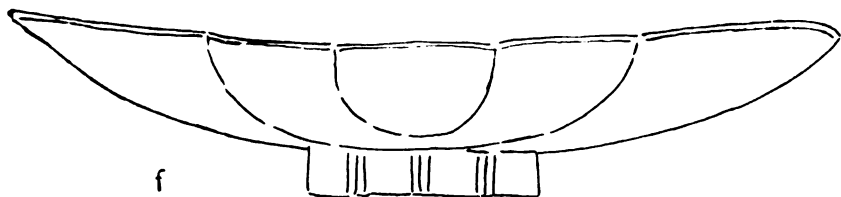
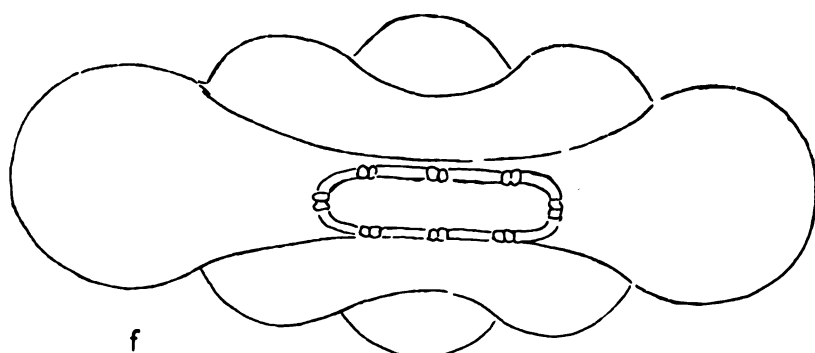


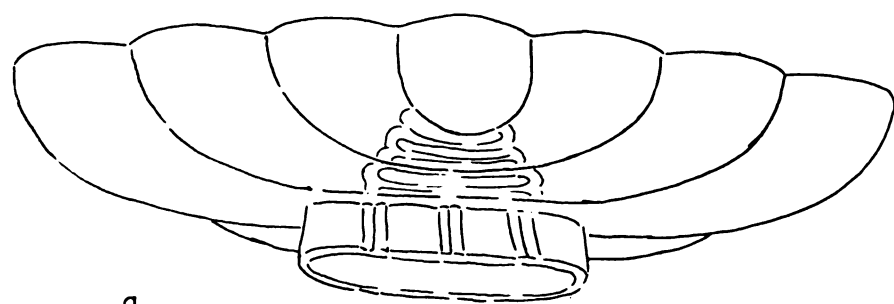
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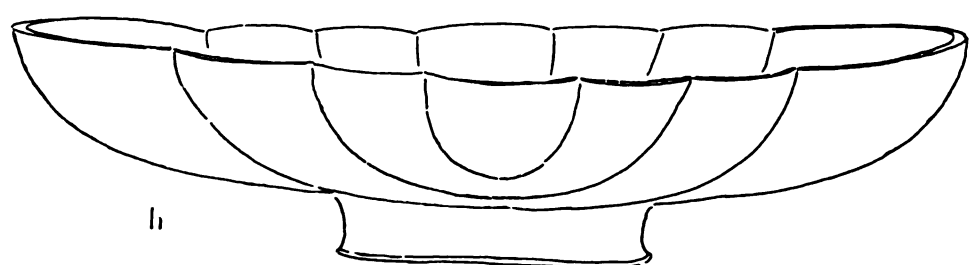
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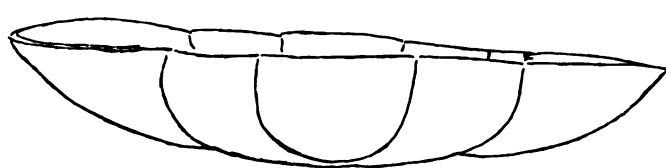
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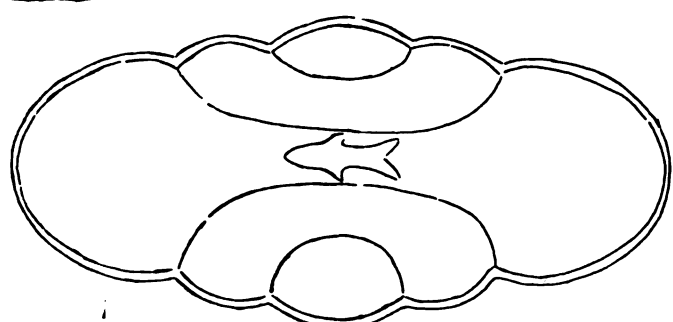
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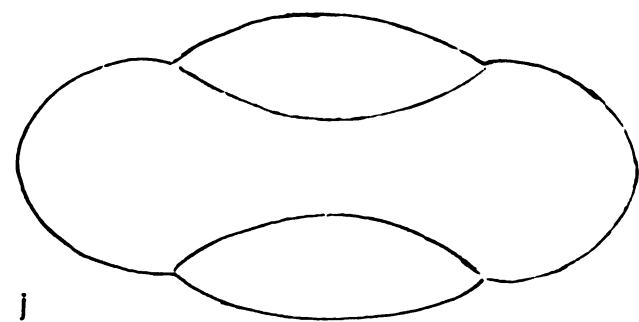


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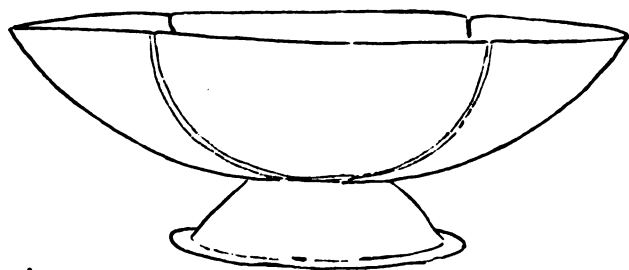


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Fig. 20.



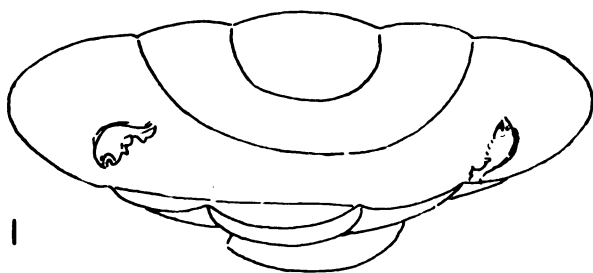
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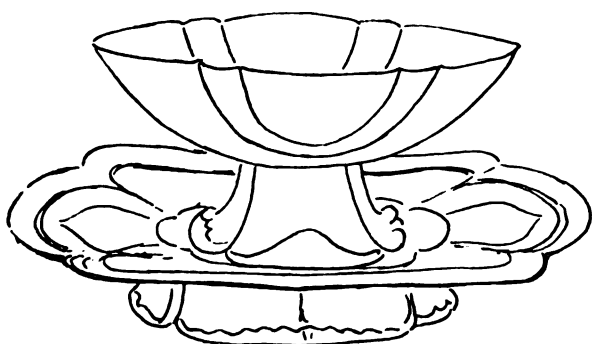
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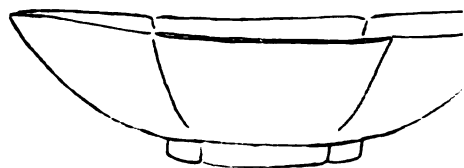
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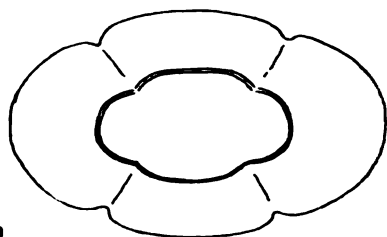
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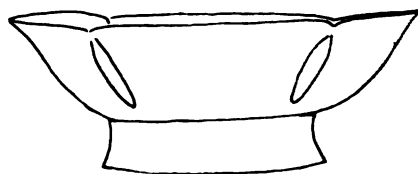
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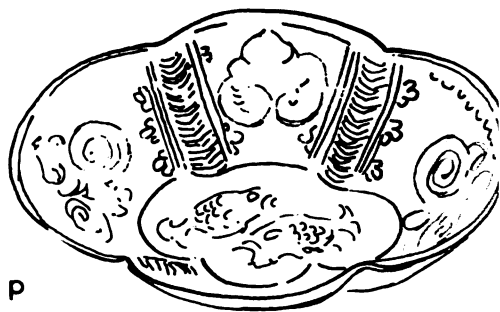
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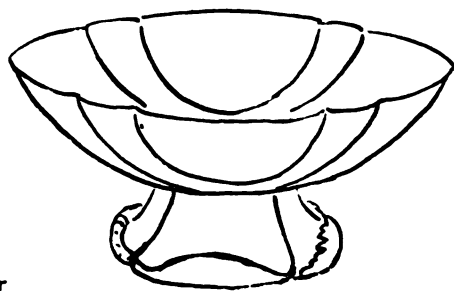
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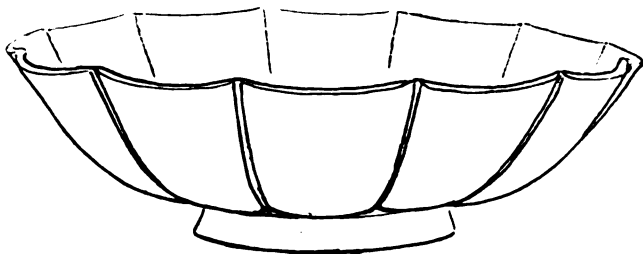
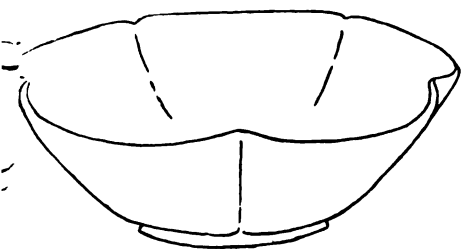


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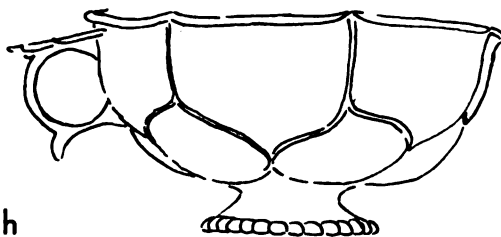
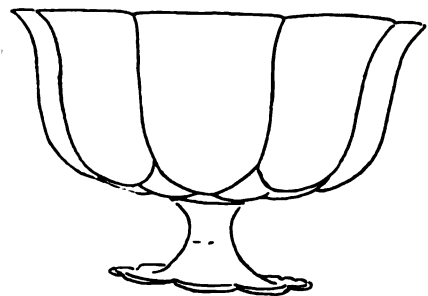


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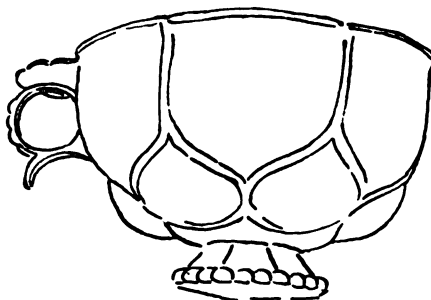
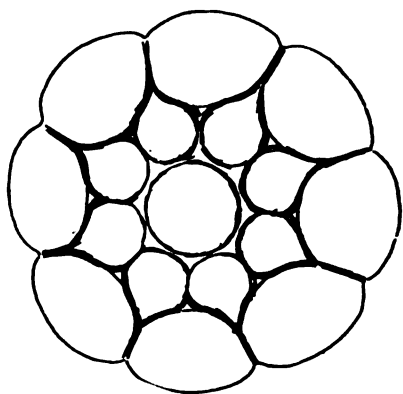
Fig. 20.



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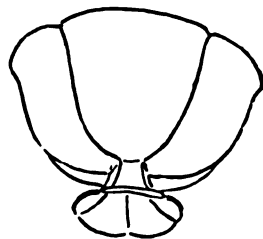
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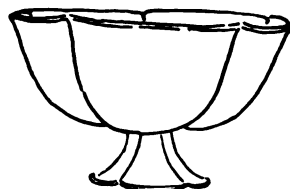
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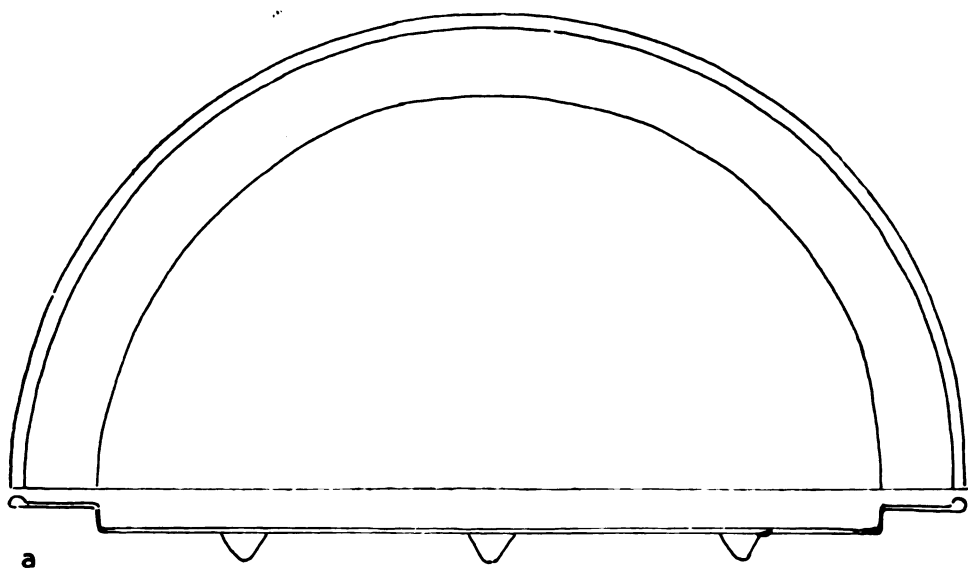


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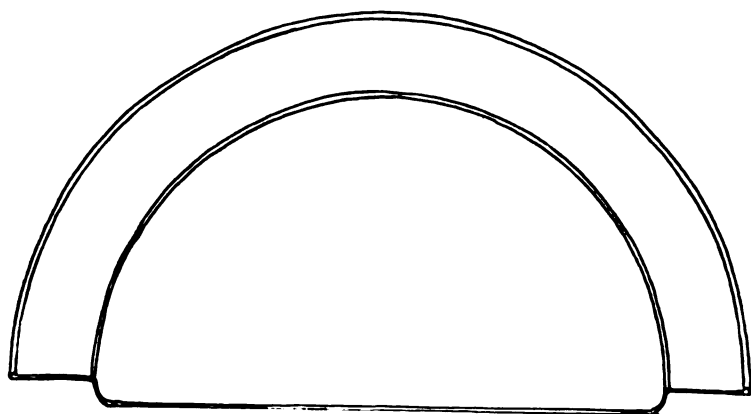


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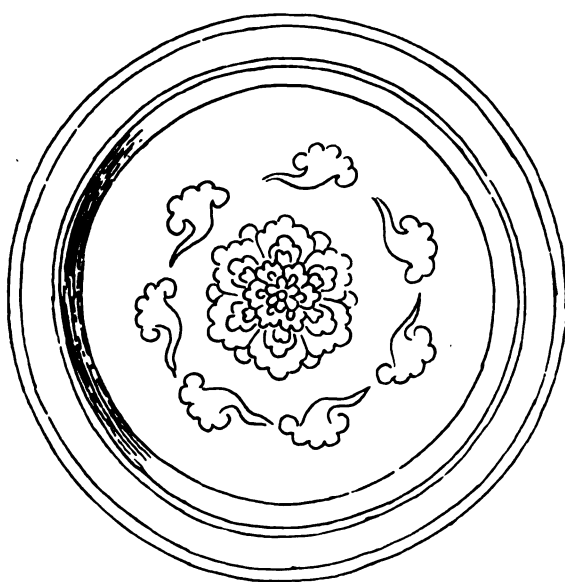
Fig. 21.



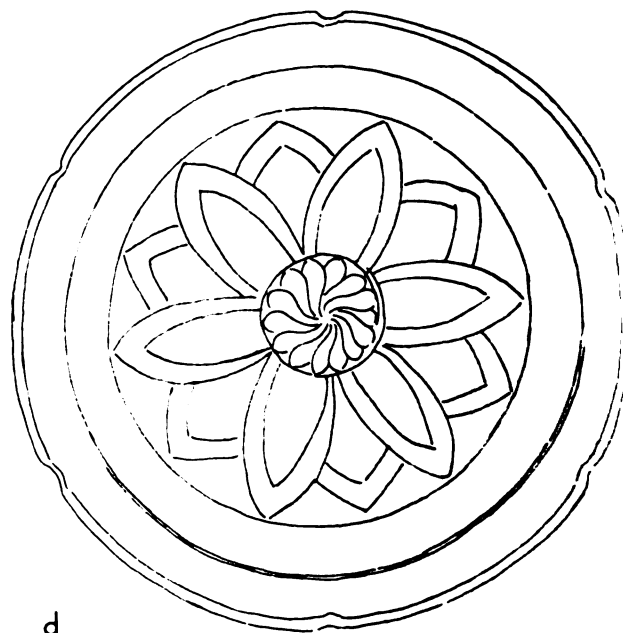
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b



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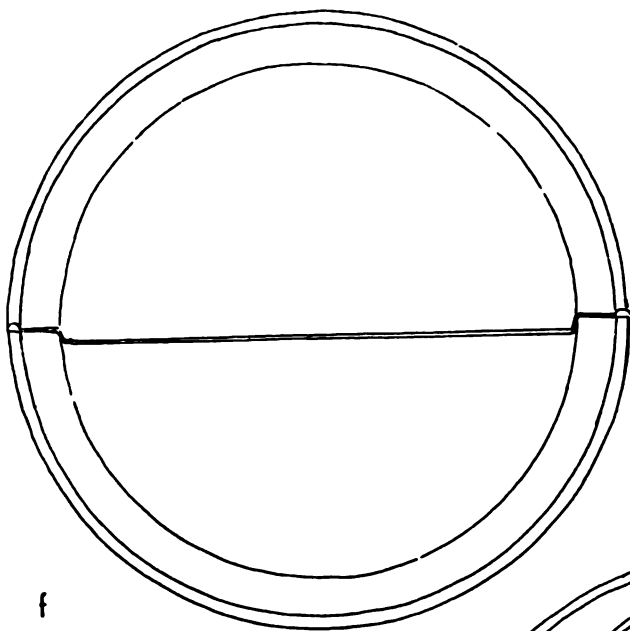


d

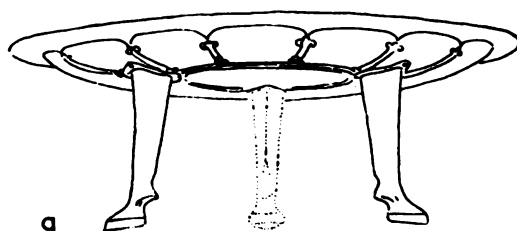
Fig. 22



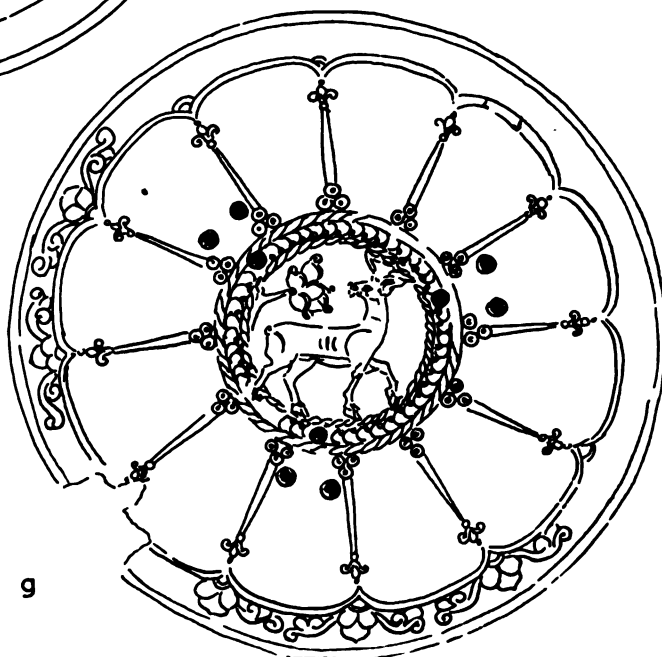
e



f



g



g

Fig. 22.

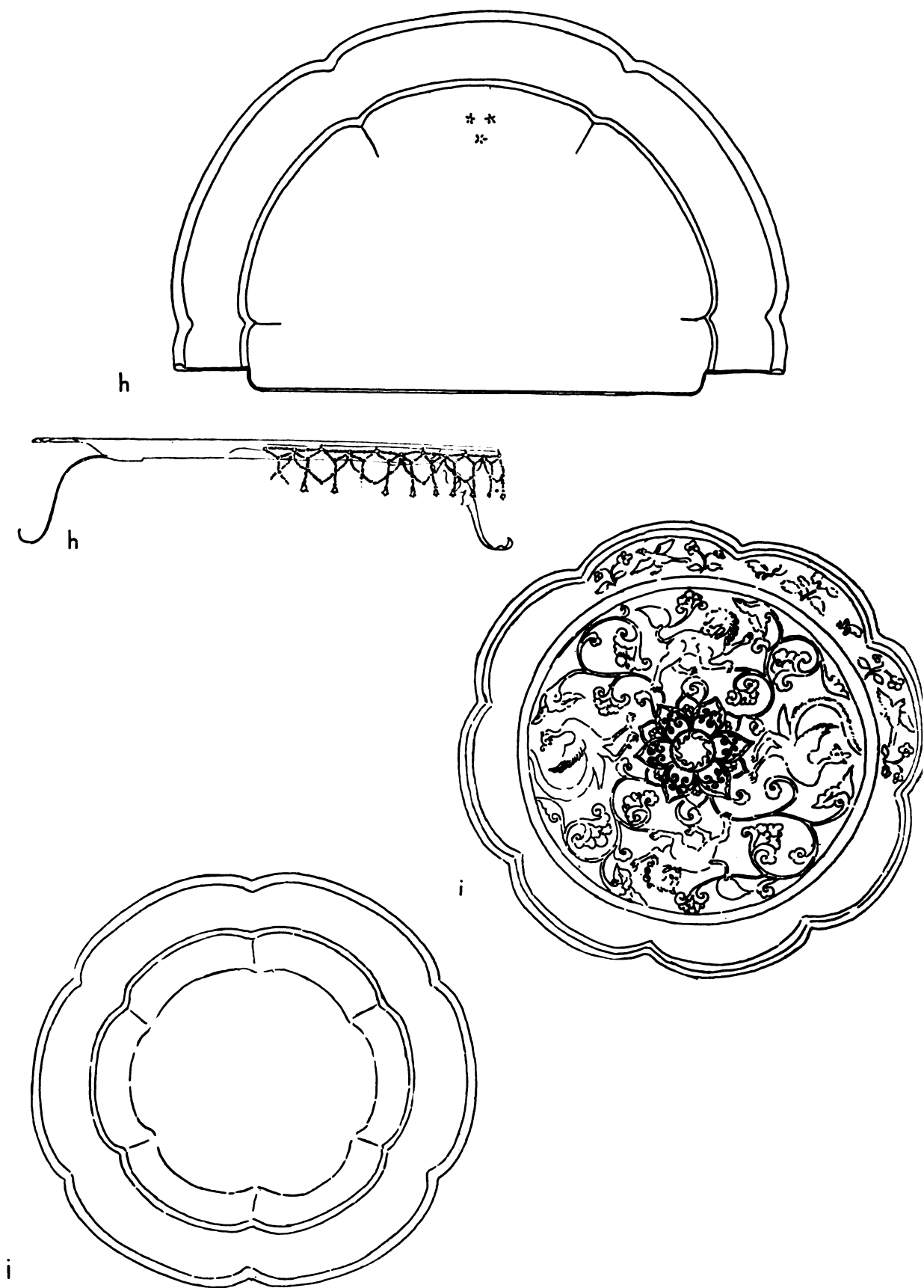
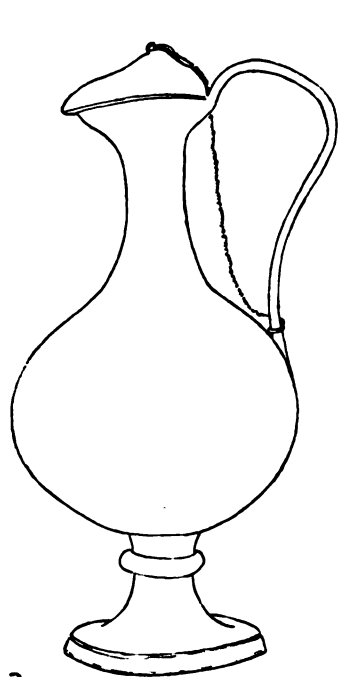
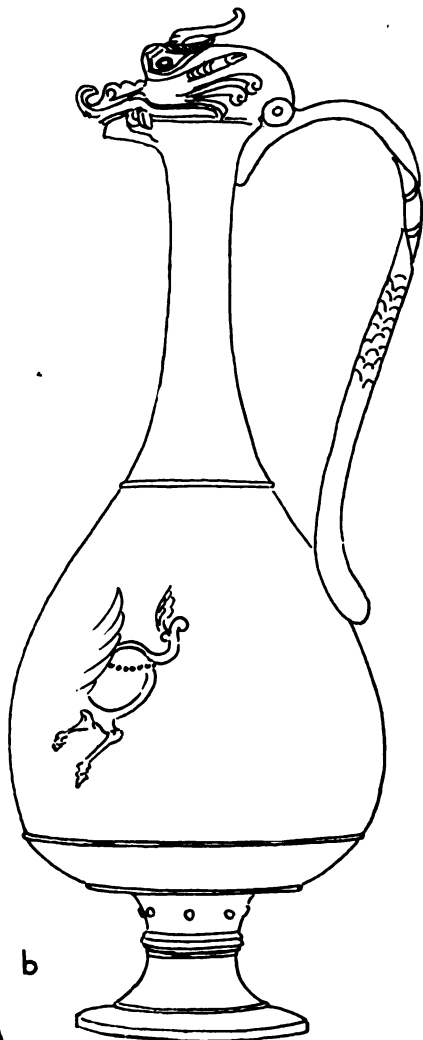


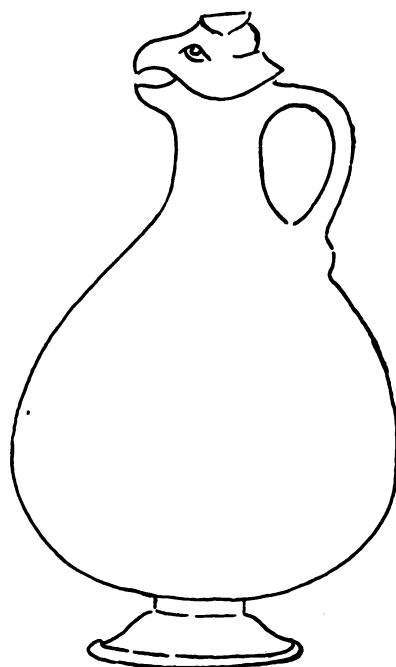
Fig. 22.



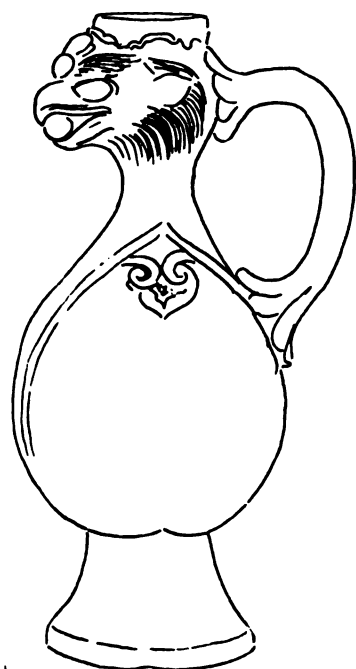
a



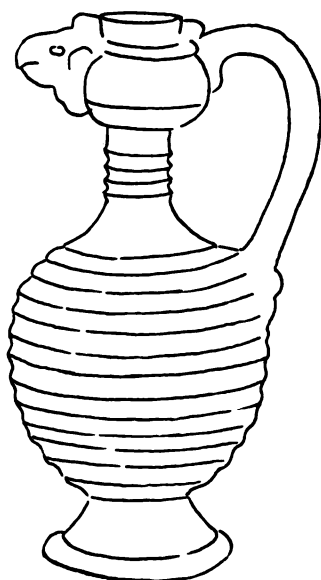
b



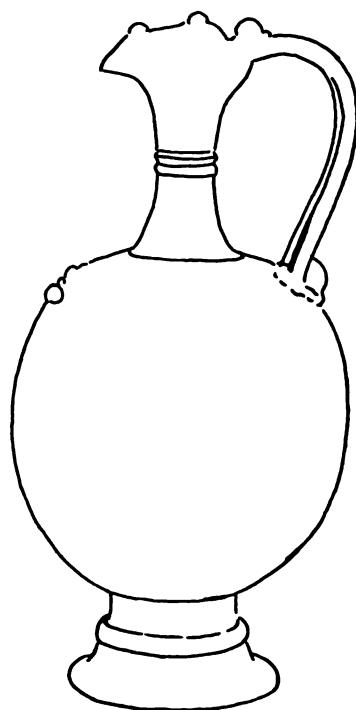
c



d



e



f

Fig. 23.

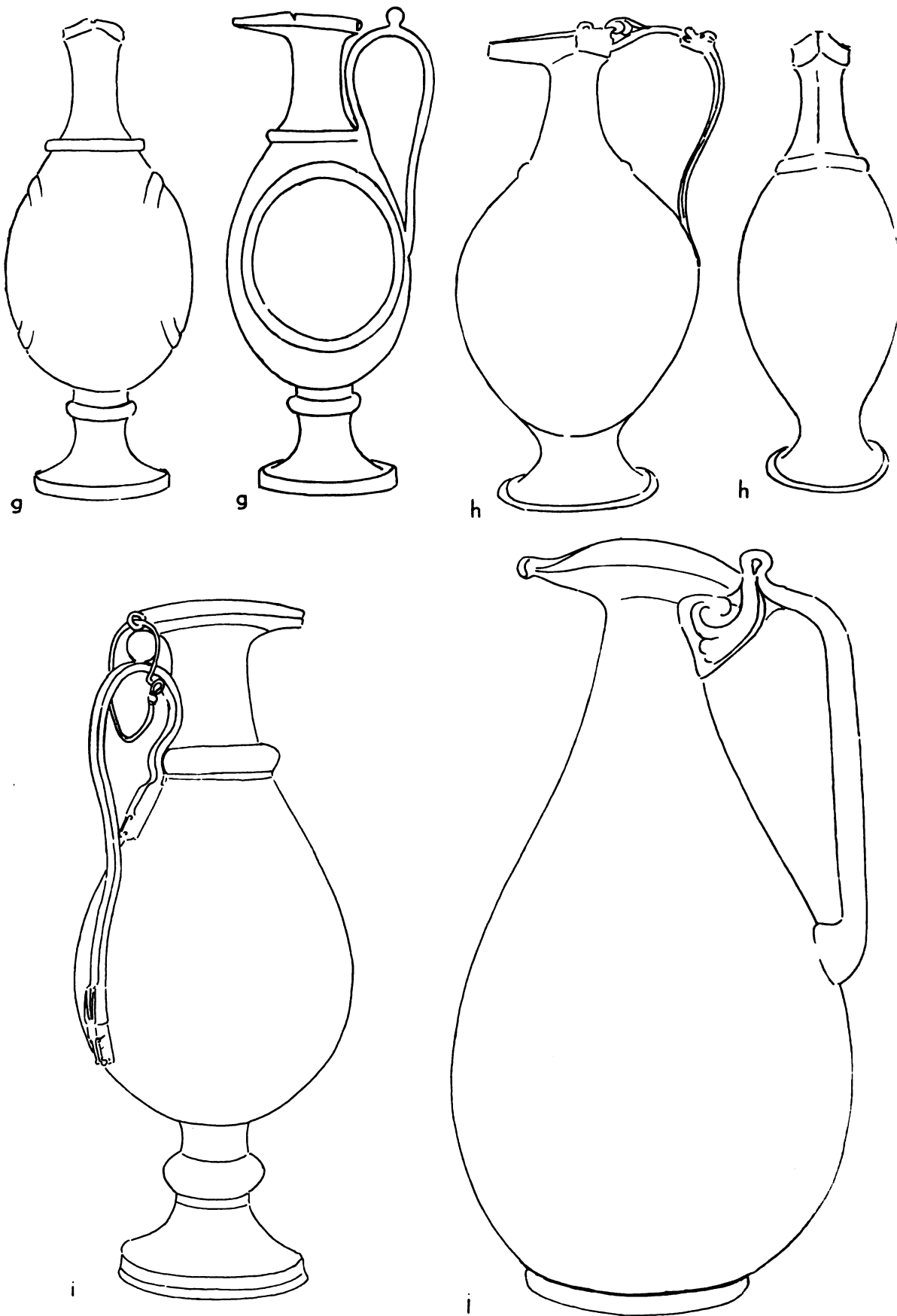


Fig. 23.



Fig. 24.

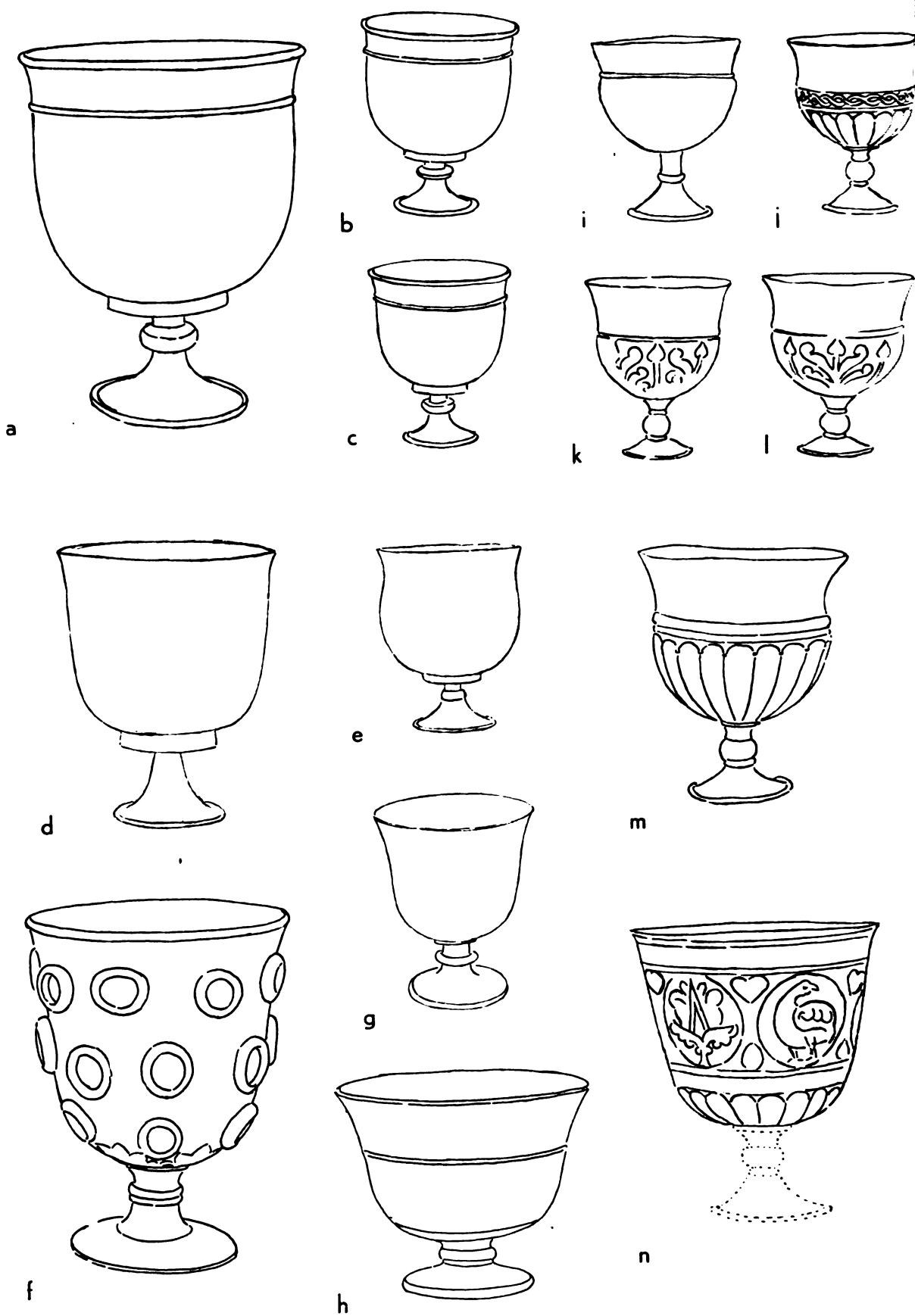
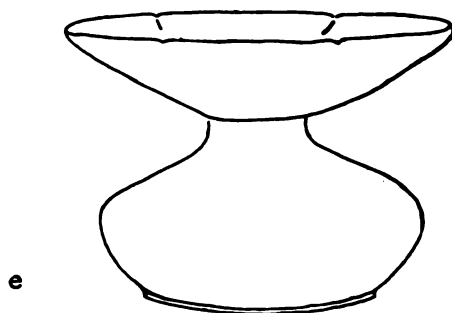
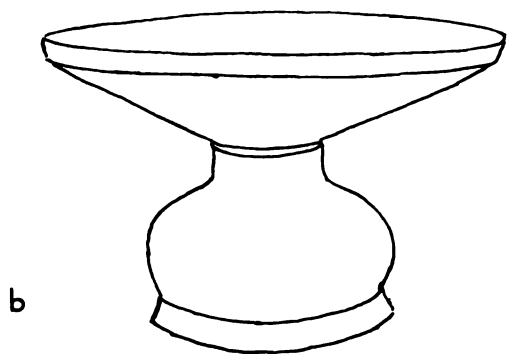
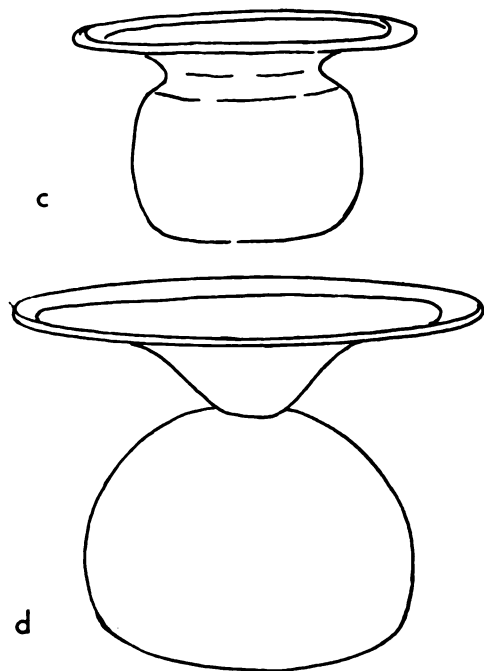
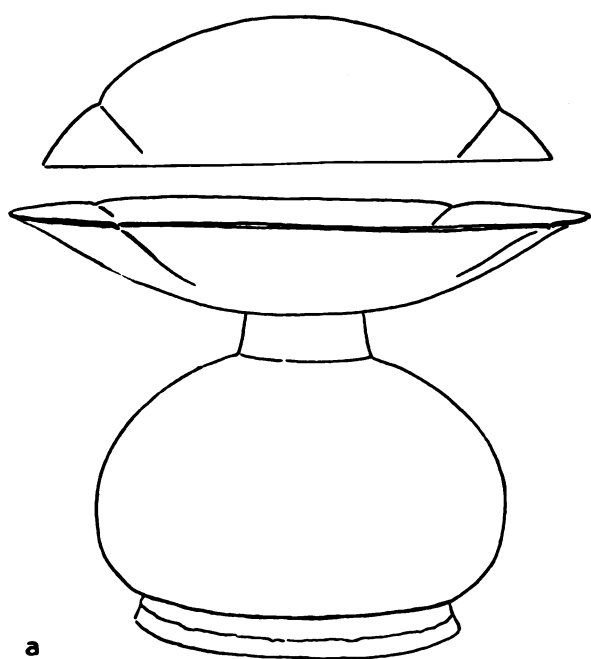
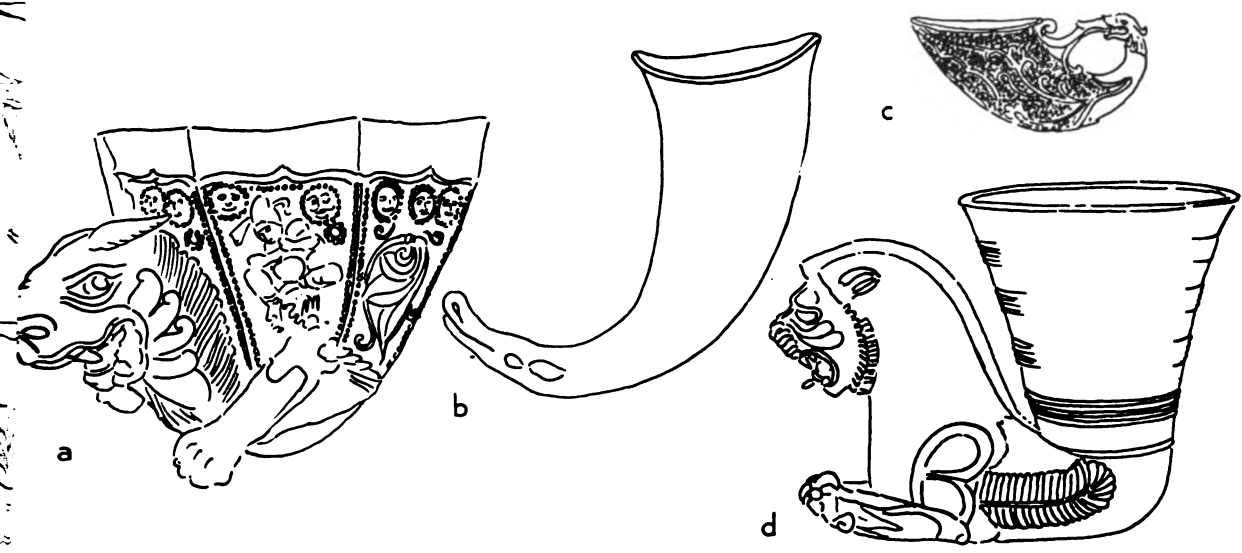


Fig. 25.



Figs. 26, 27.



Fig. 23.



Fig. 24.

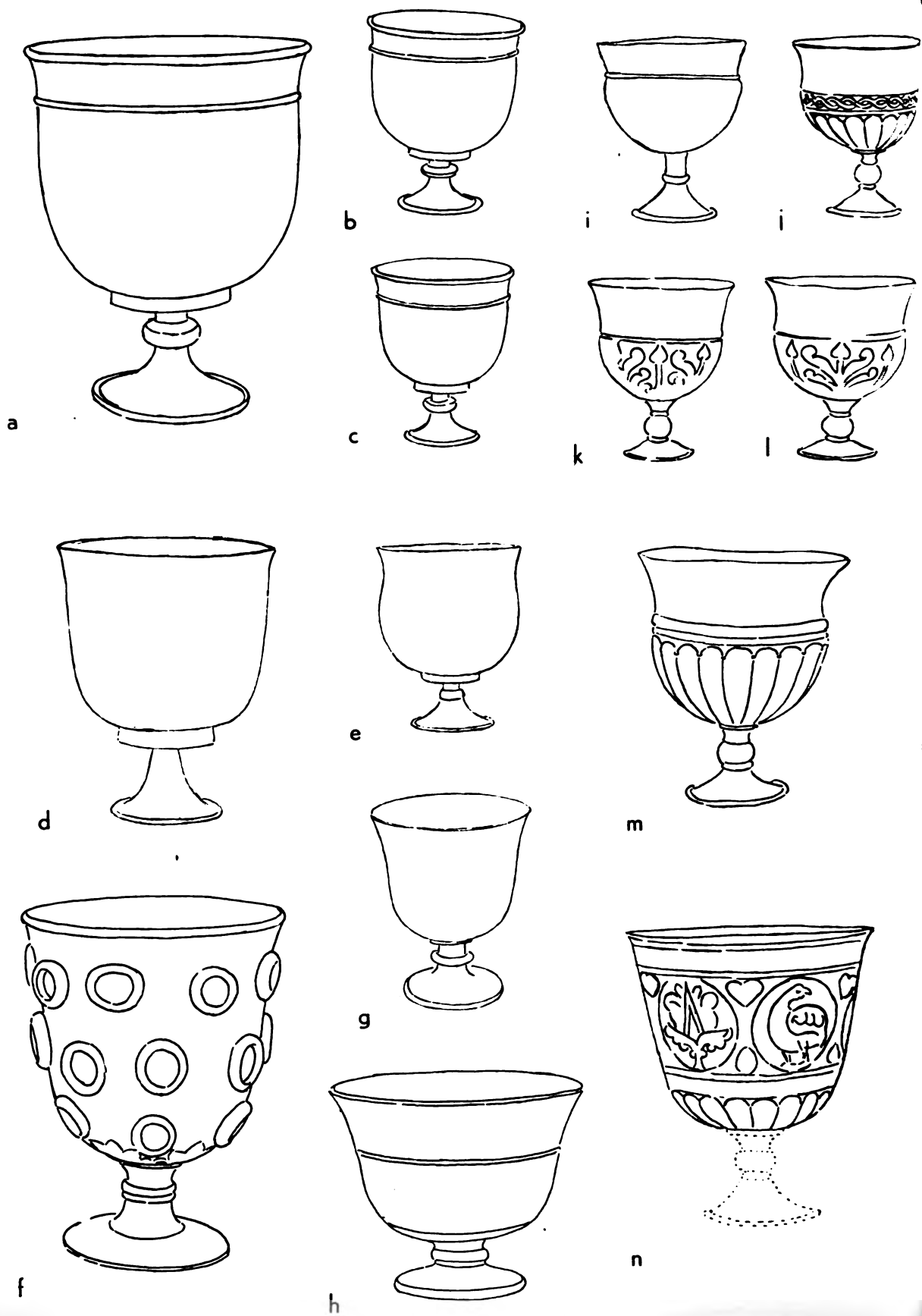
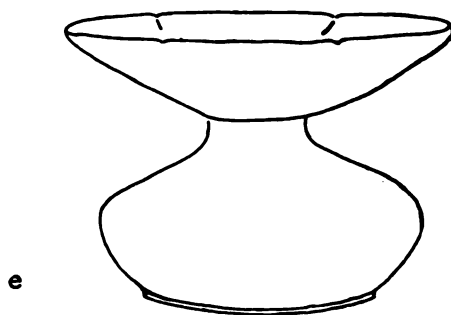
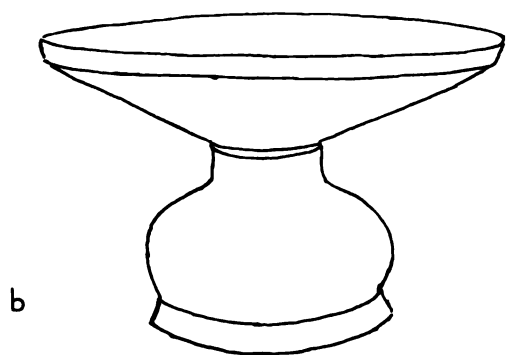
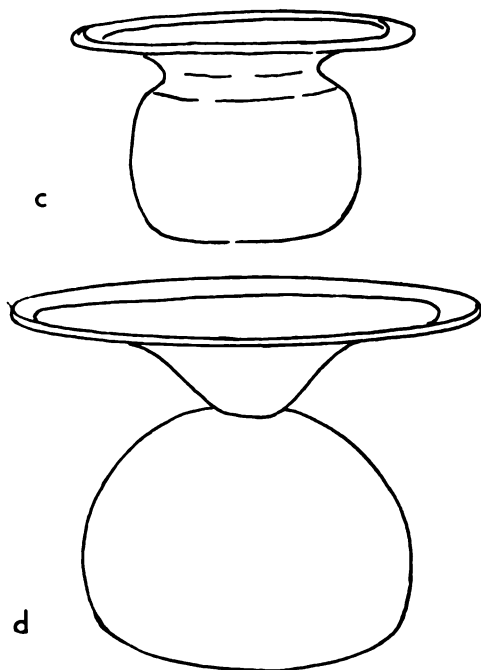
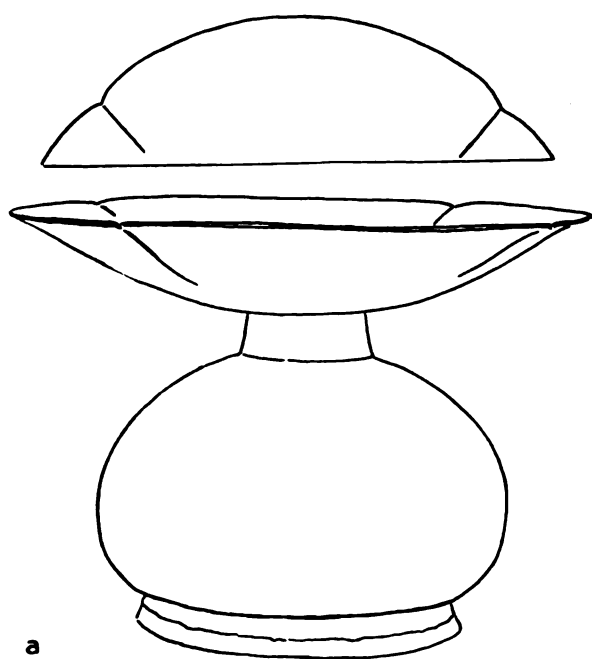
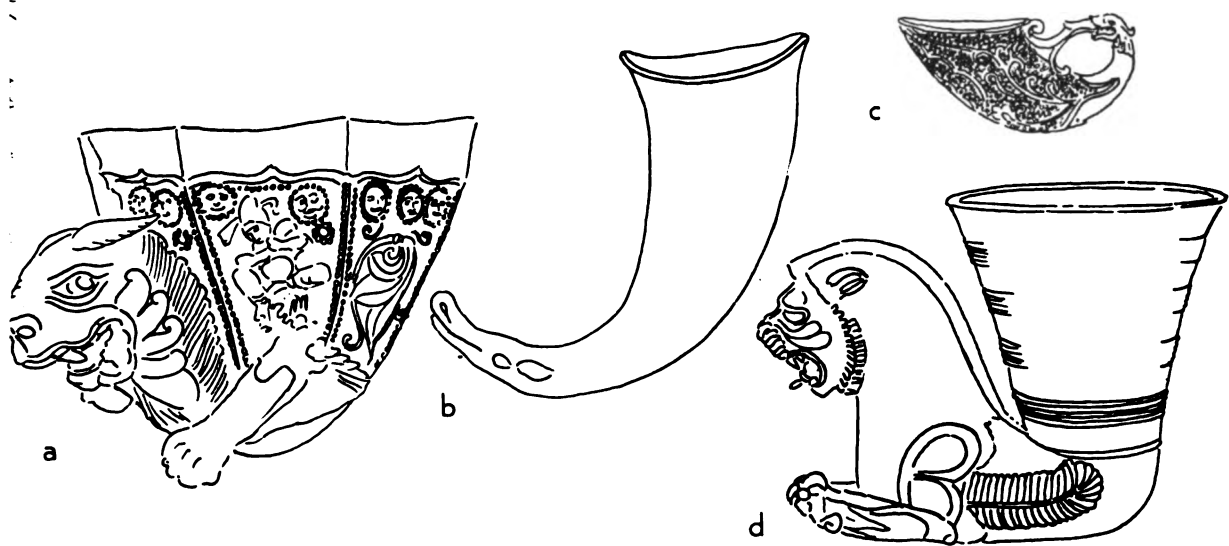
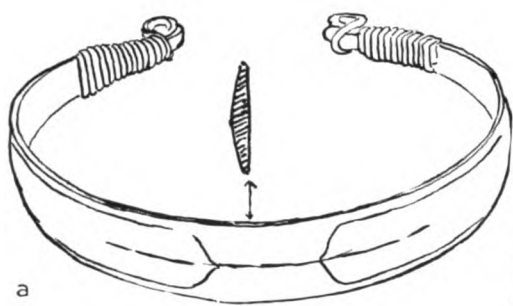


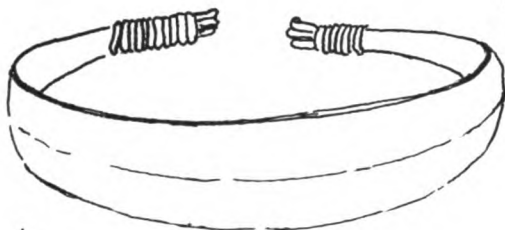
Fig. 25.



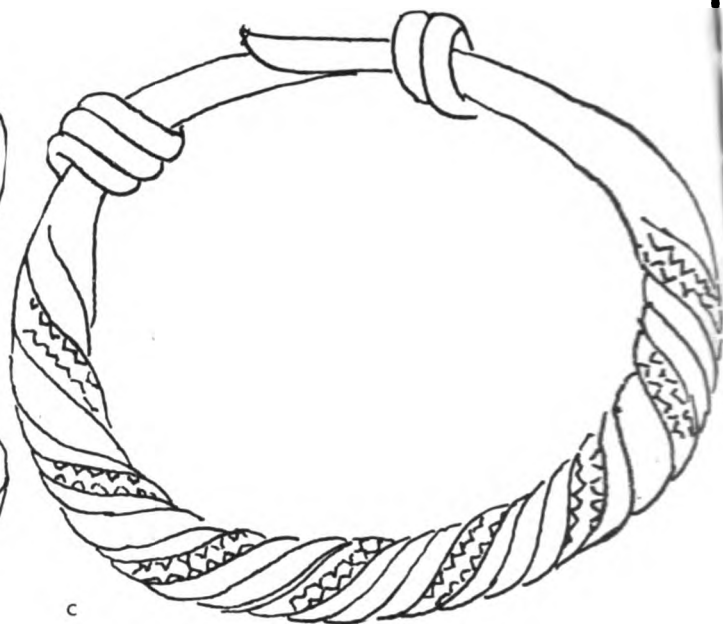
Figs. 26, 27.



a



b



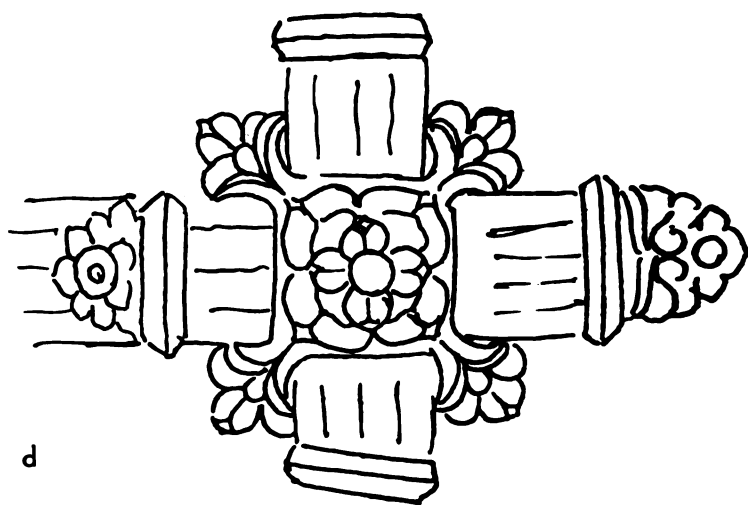
c



a



b



d



c



e



f

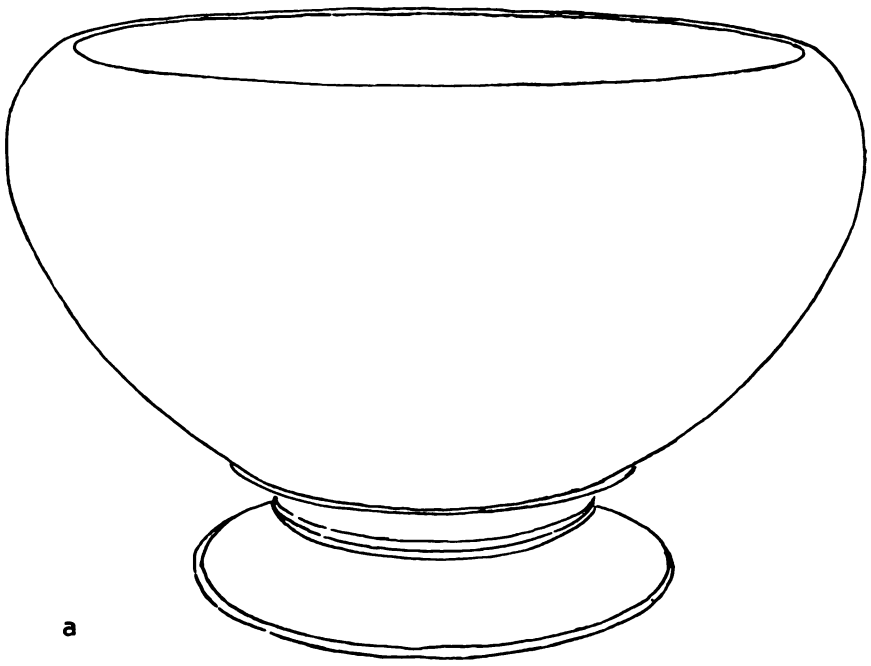


g

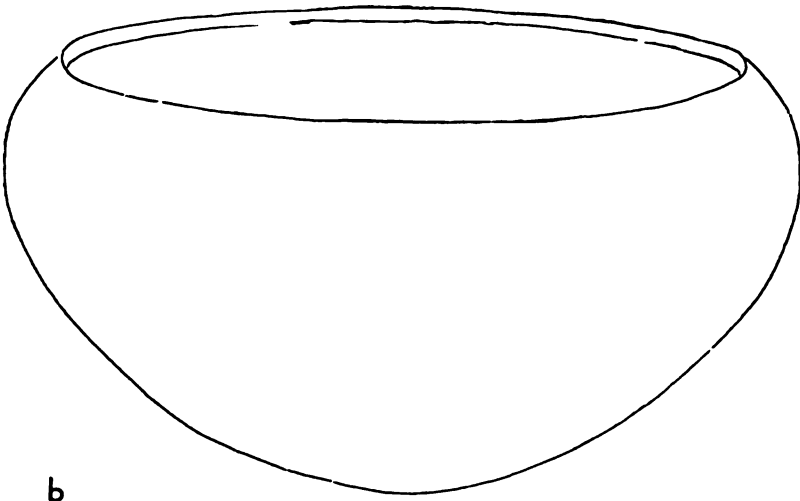


h

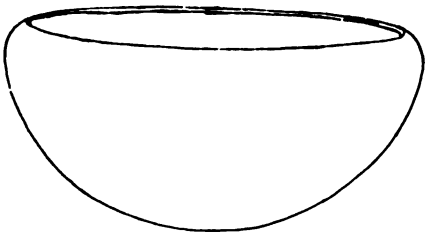
Figs. 28, 29.



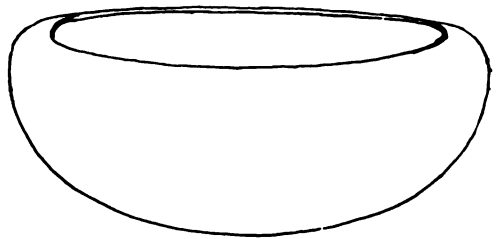
a



b



c



d

Fig. 30.

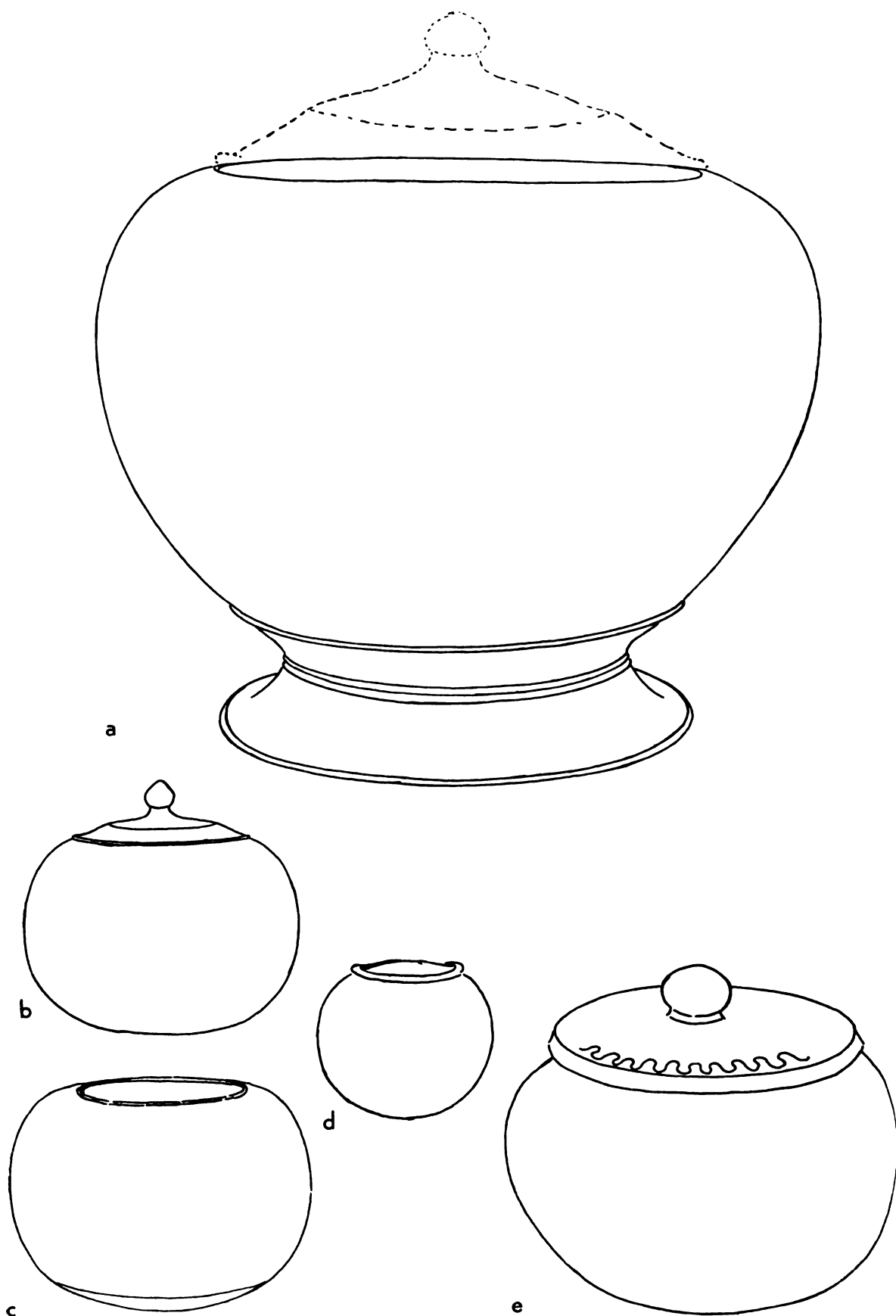


Fig. 31.

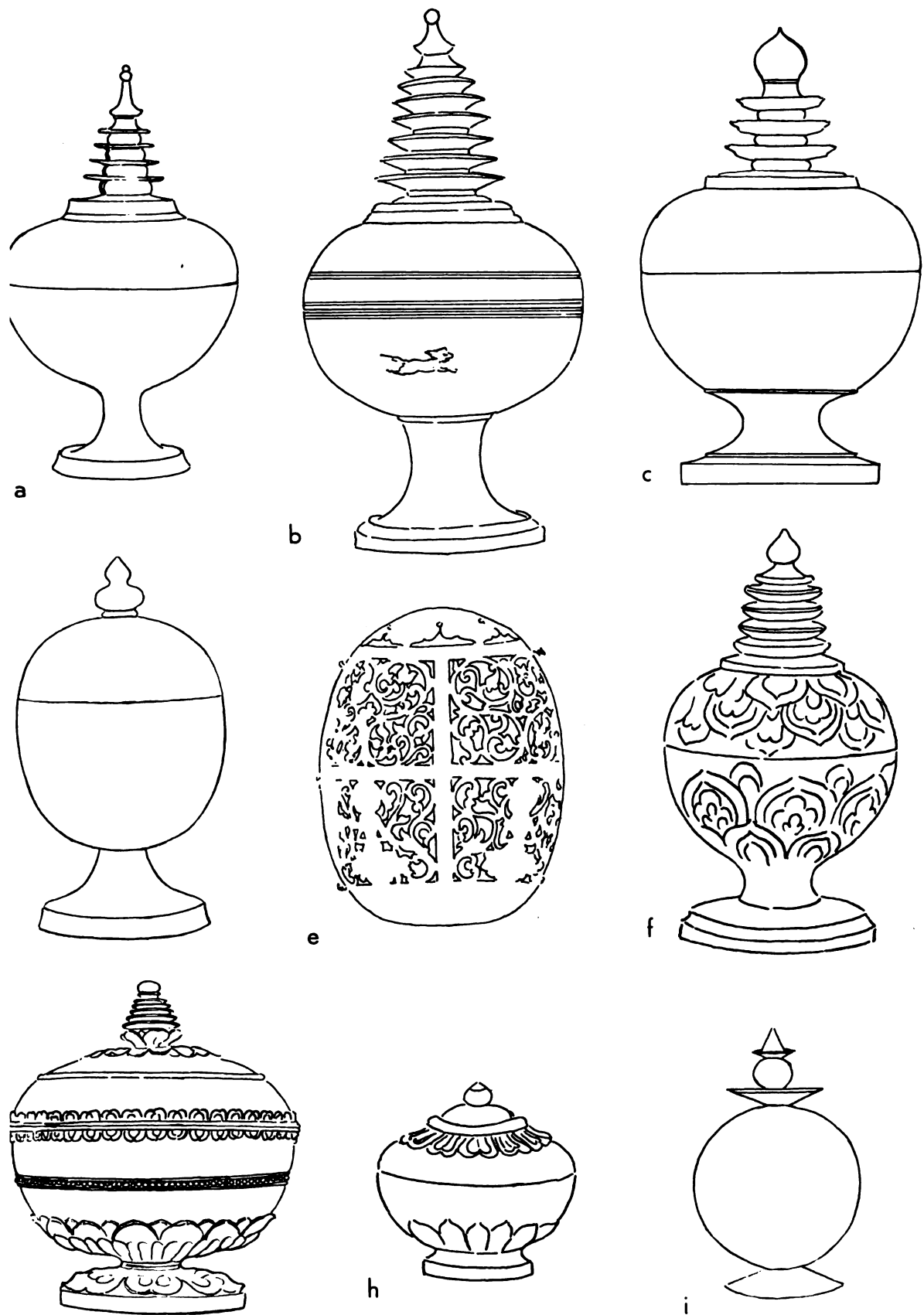
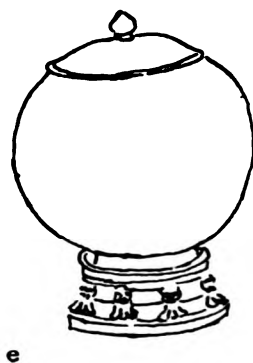
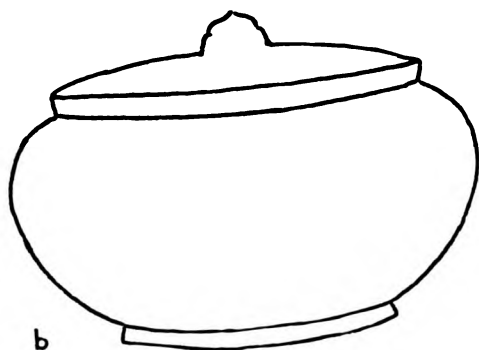
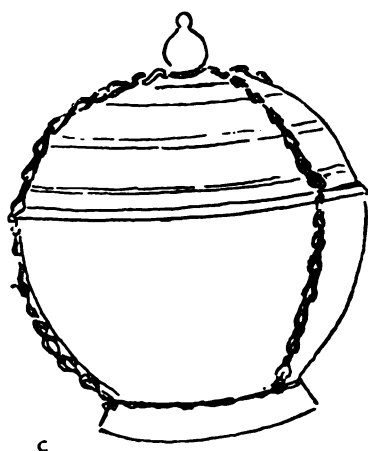
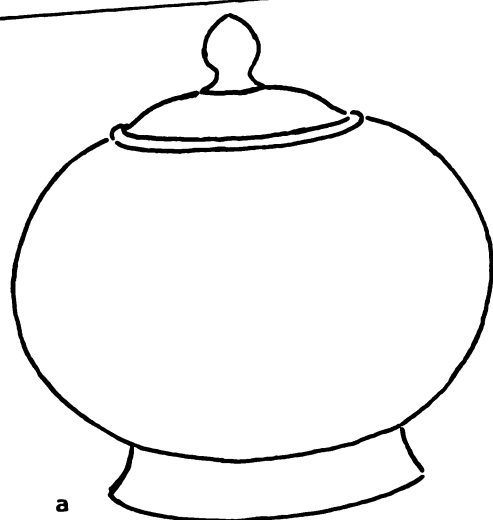
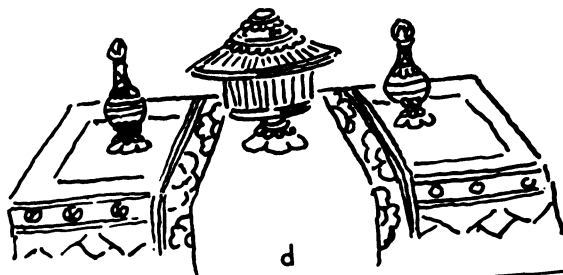
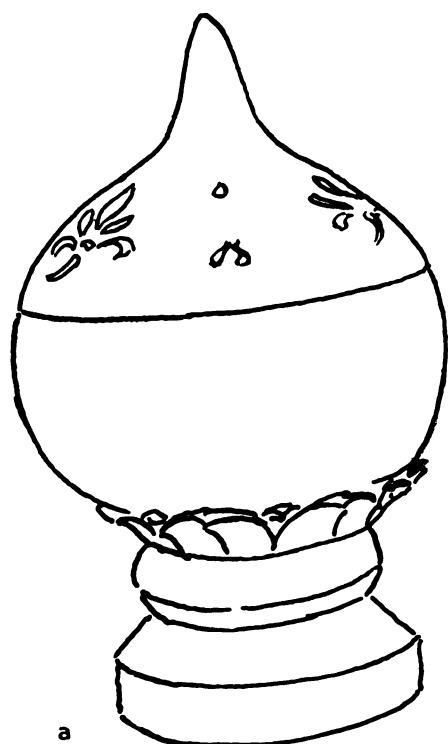
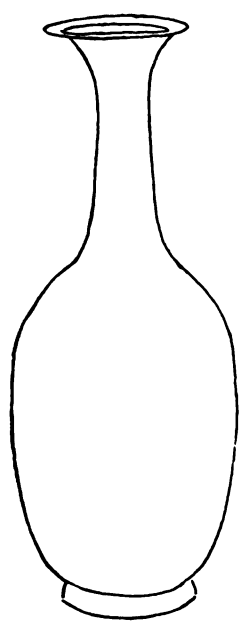


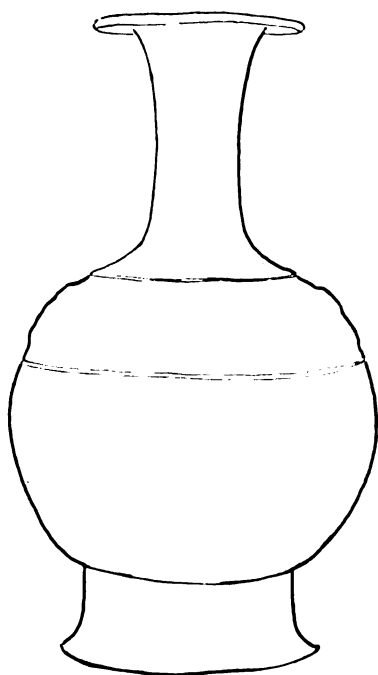
Fig. 32.



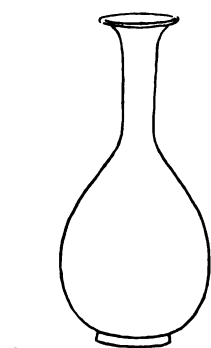
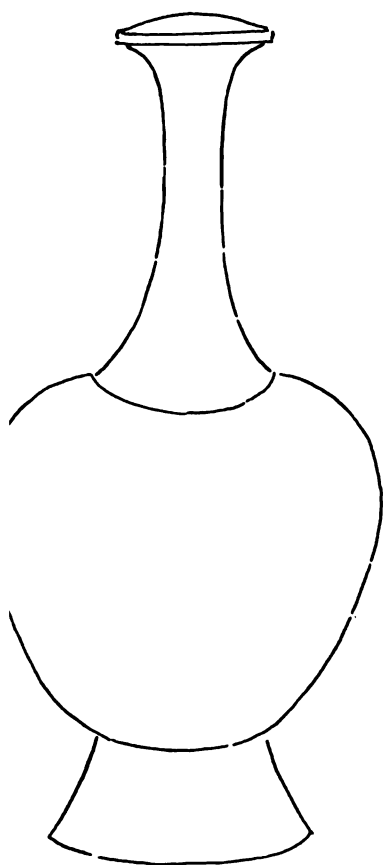
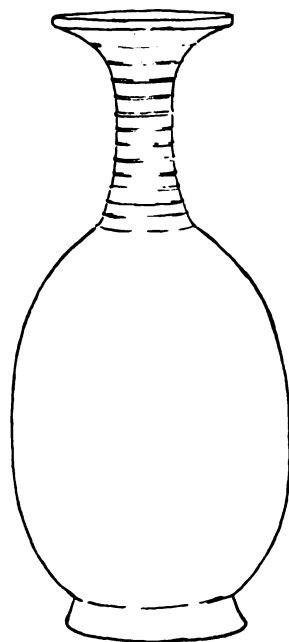
Figs. 33, 34.



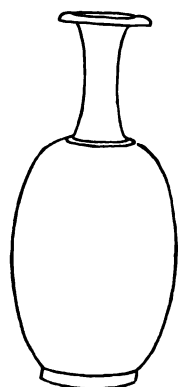
b



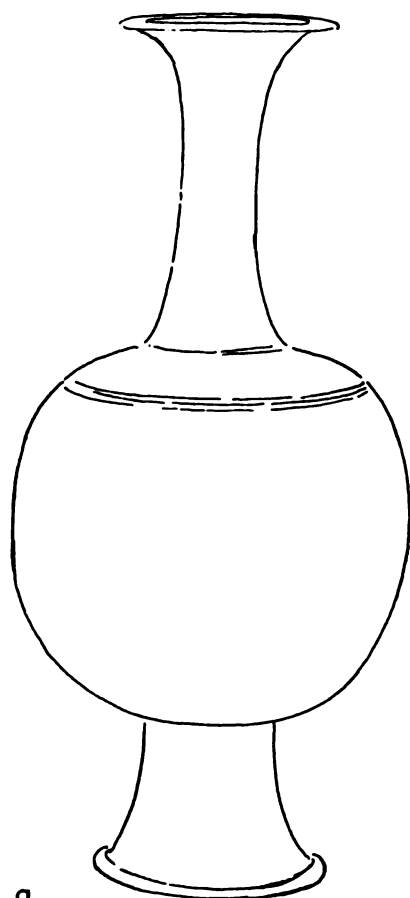
c



e

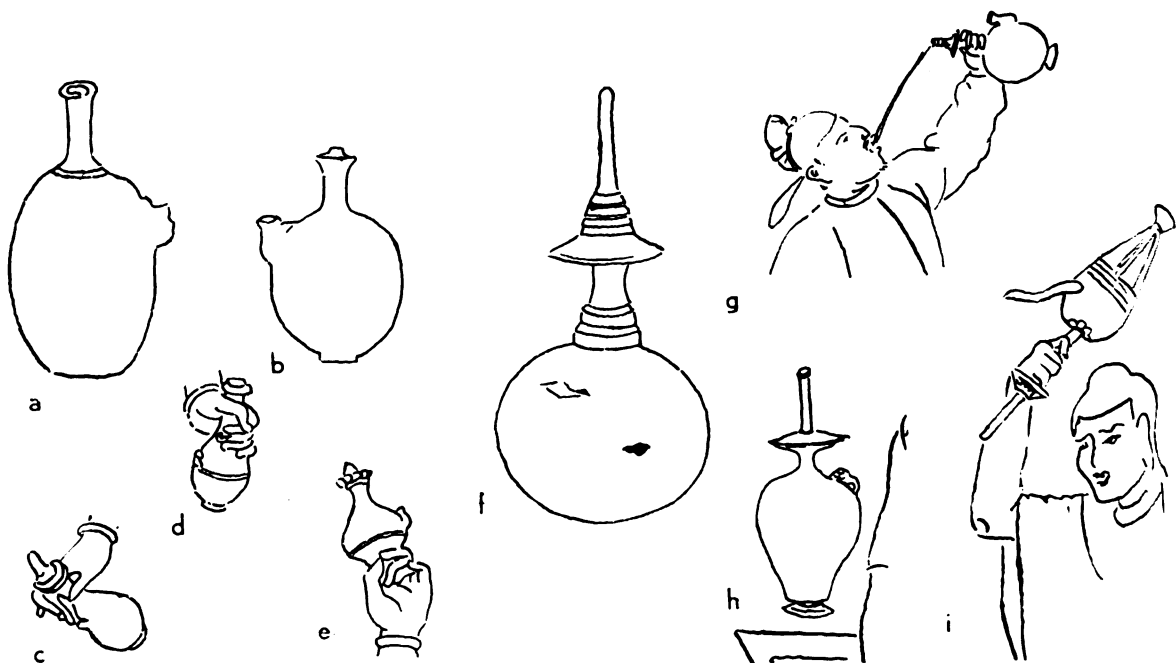
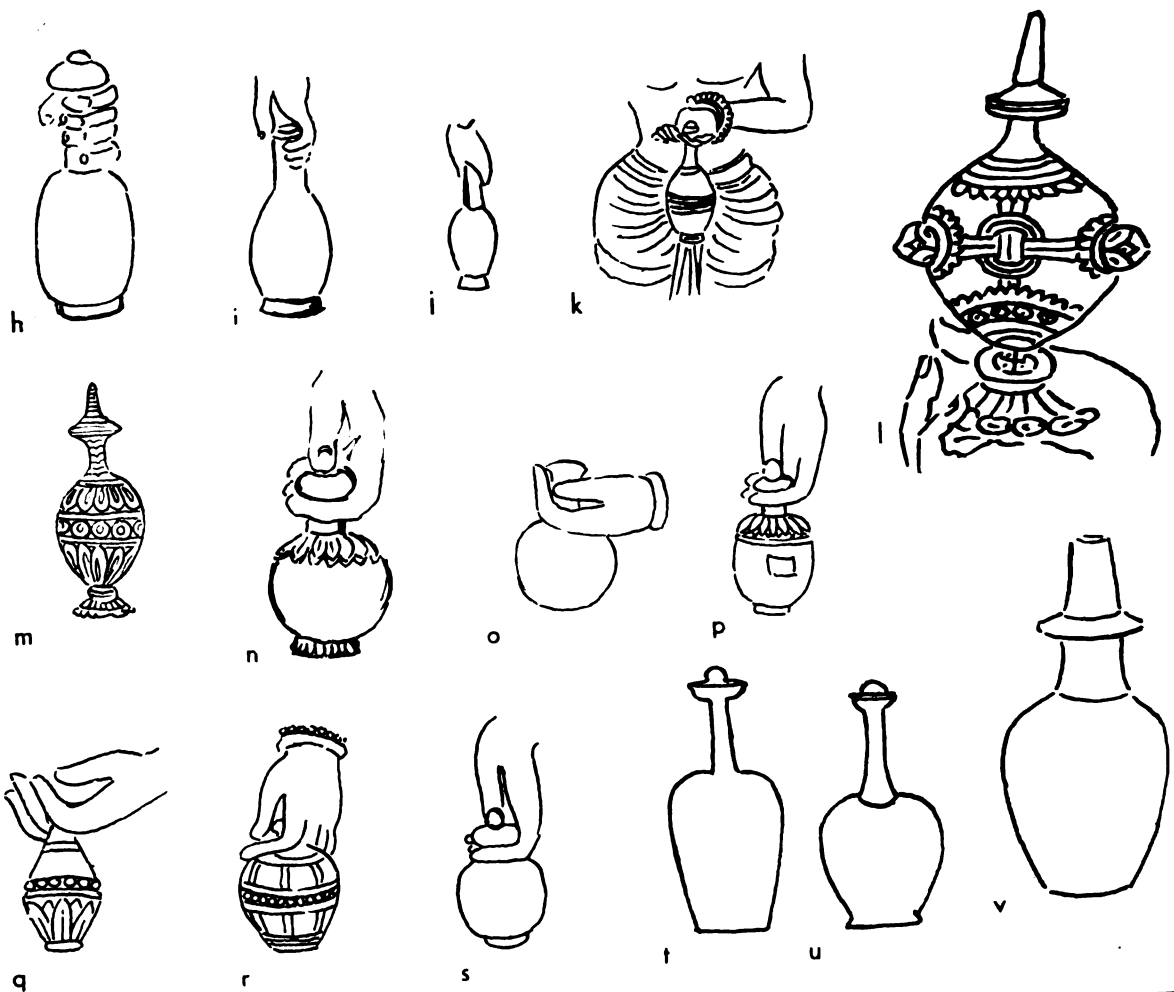


f

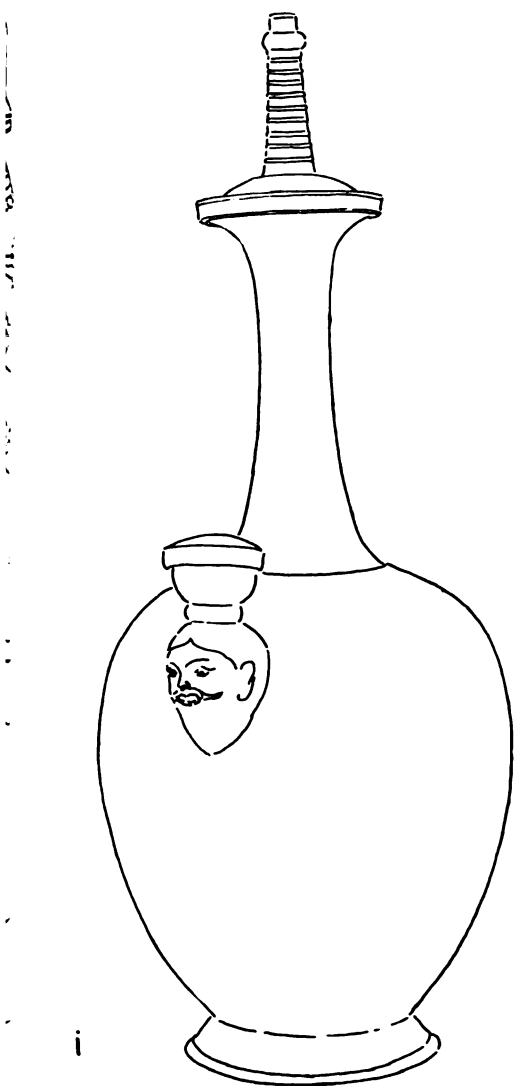


g

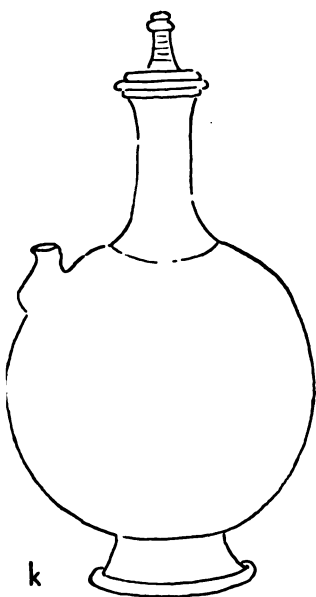
Fig. 35.



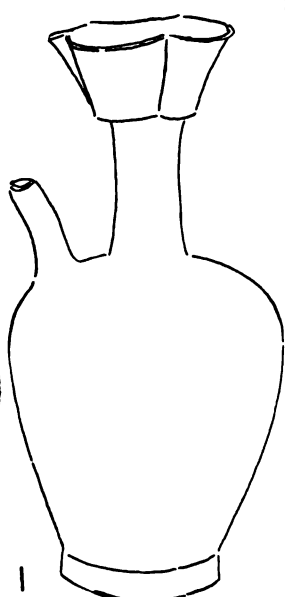
Figs. 35, 36.



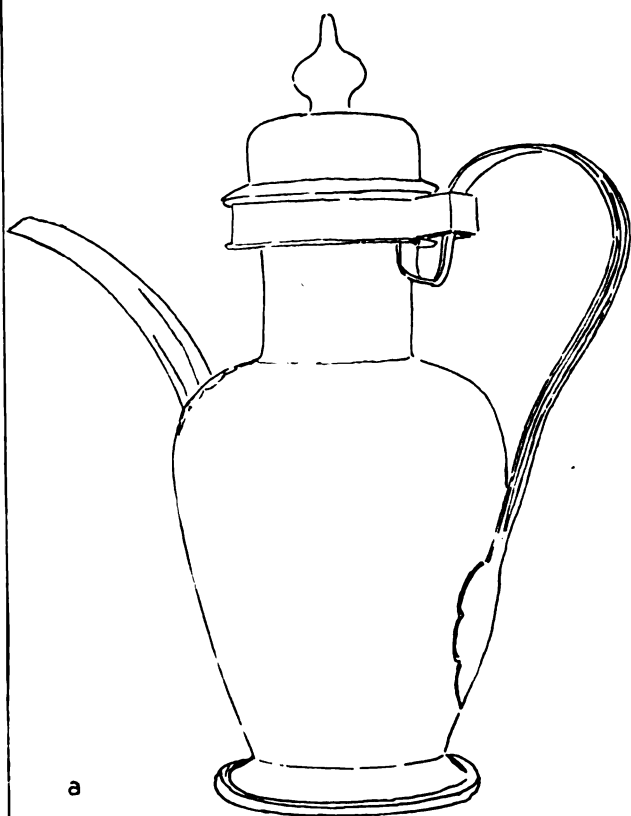
i



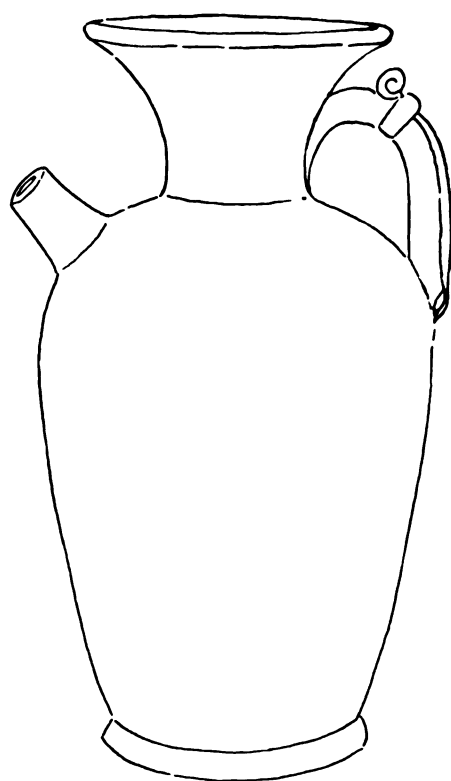
k



l



a



b

Figs. 36, 37.

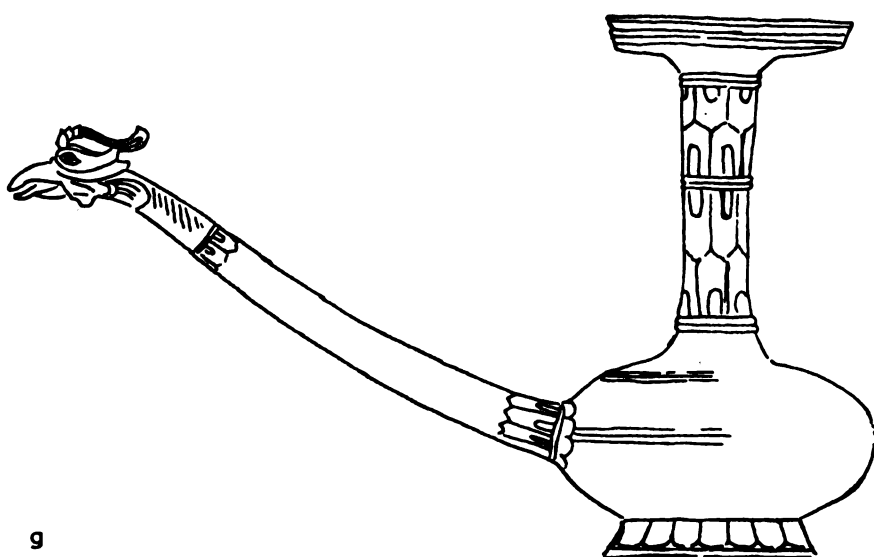
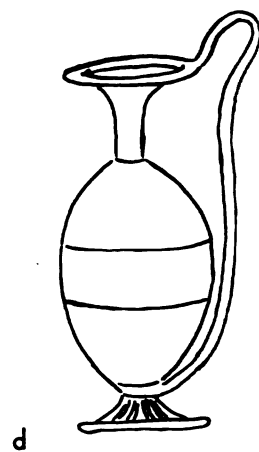
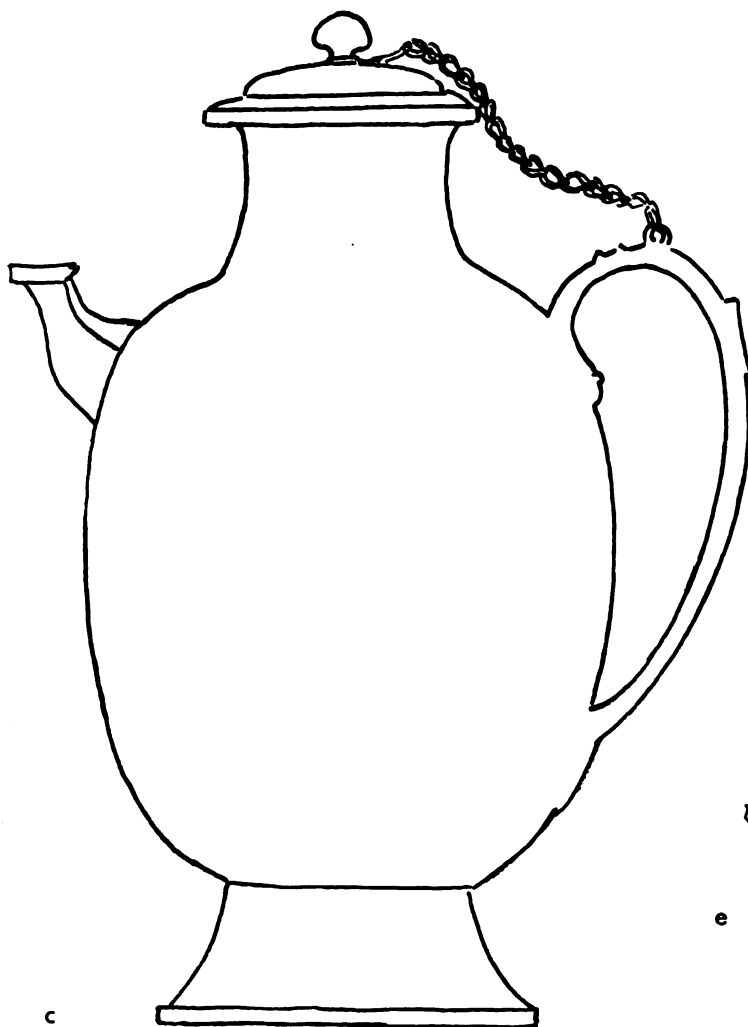


Fig. 37.

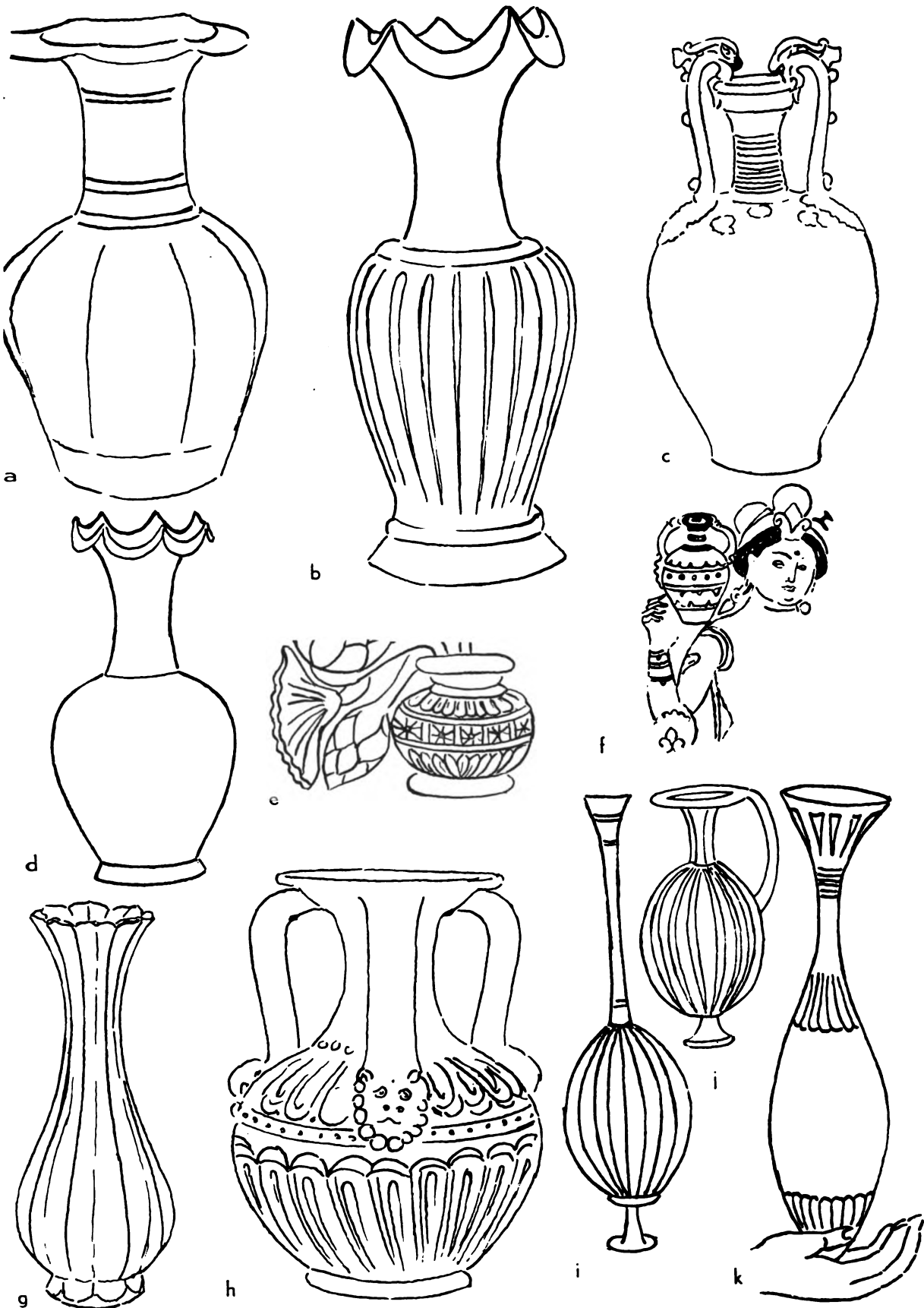


Fig. 38.

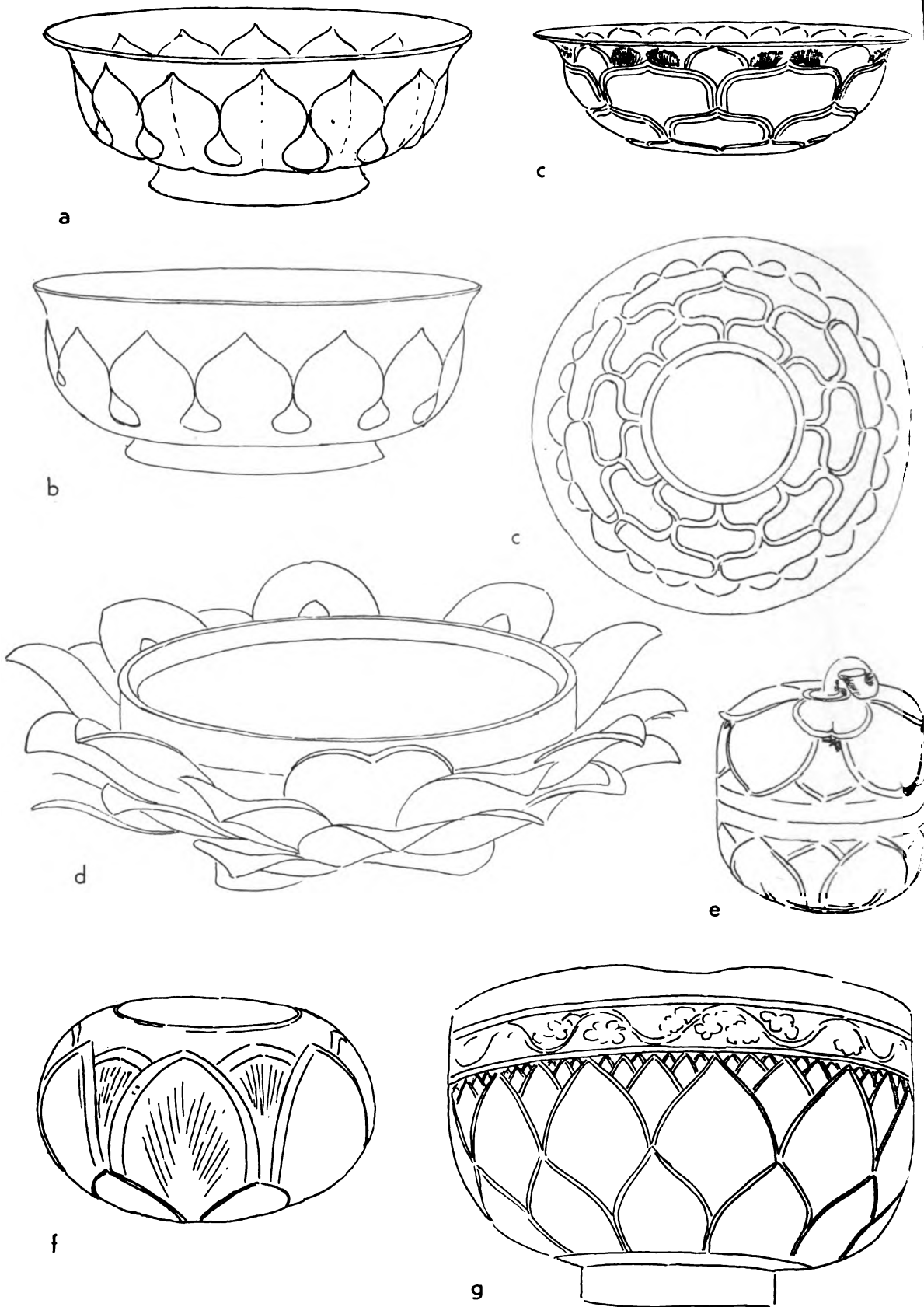


Fig. 39.

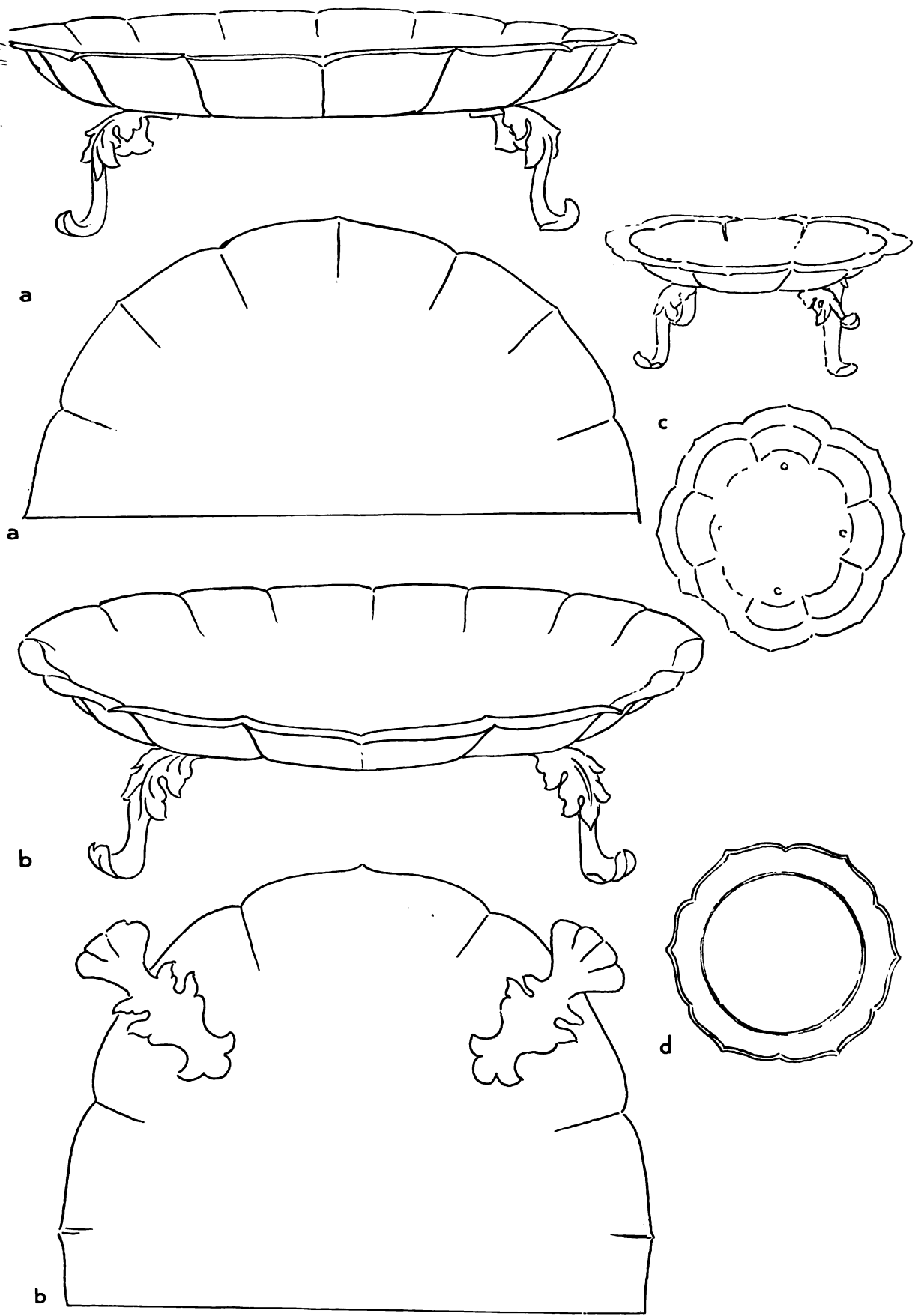
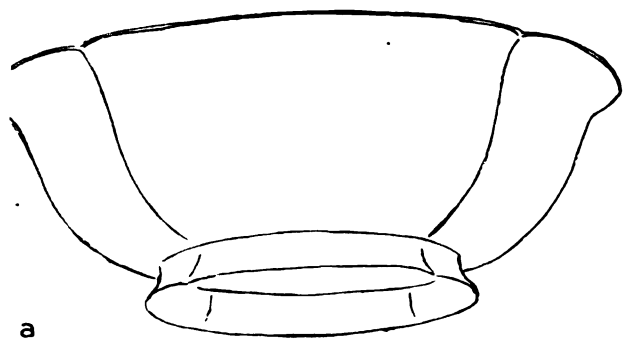


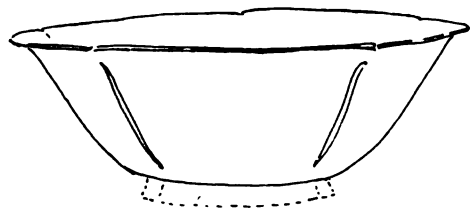
Fig. 40.



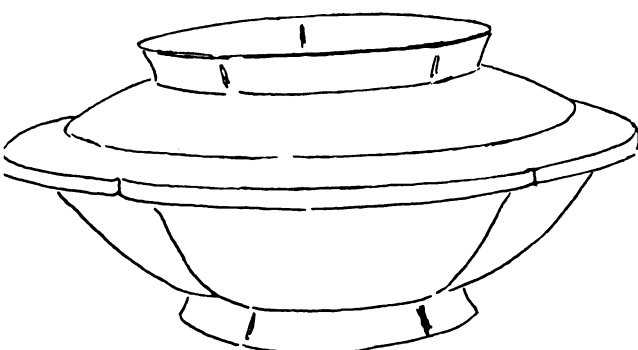
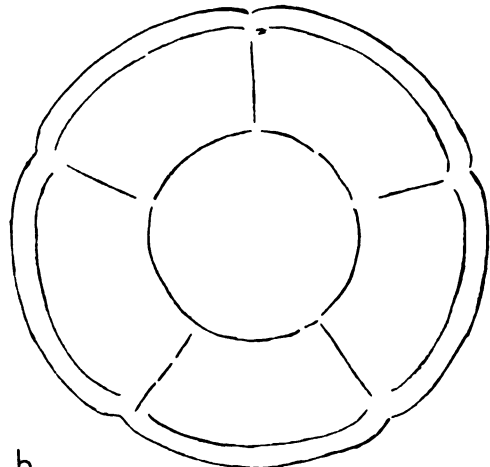
Fig. 41.



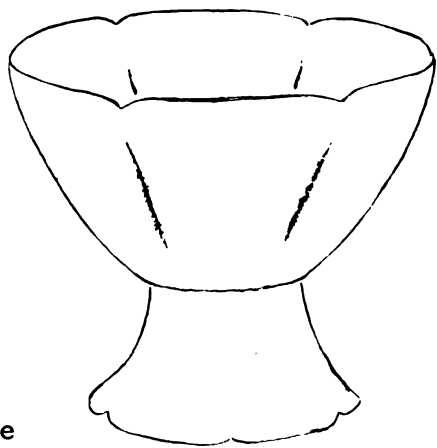
a



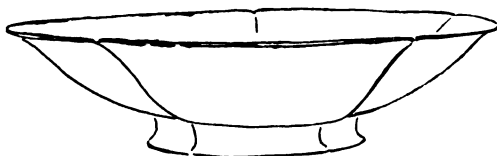
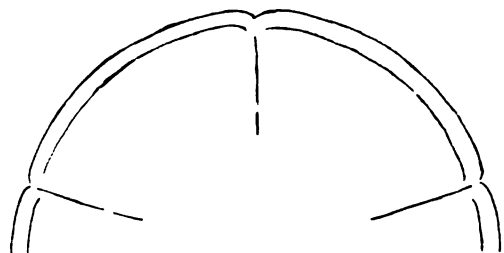
b



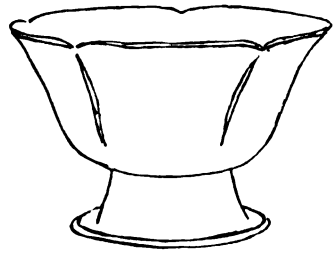
c



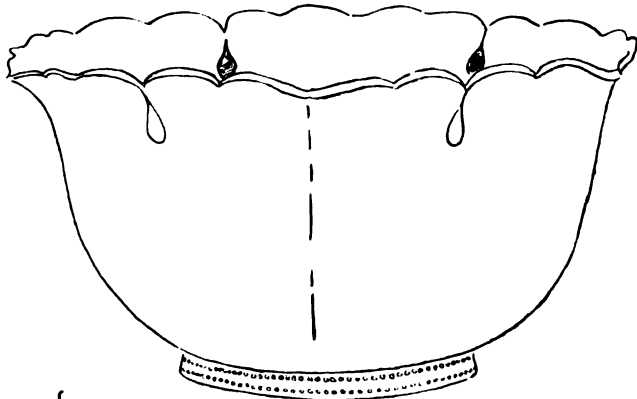
e



d

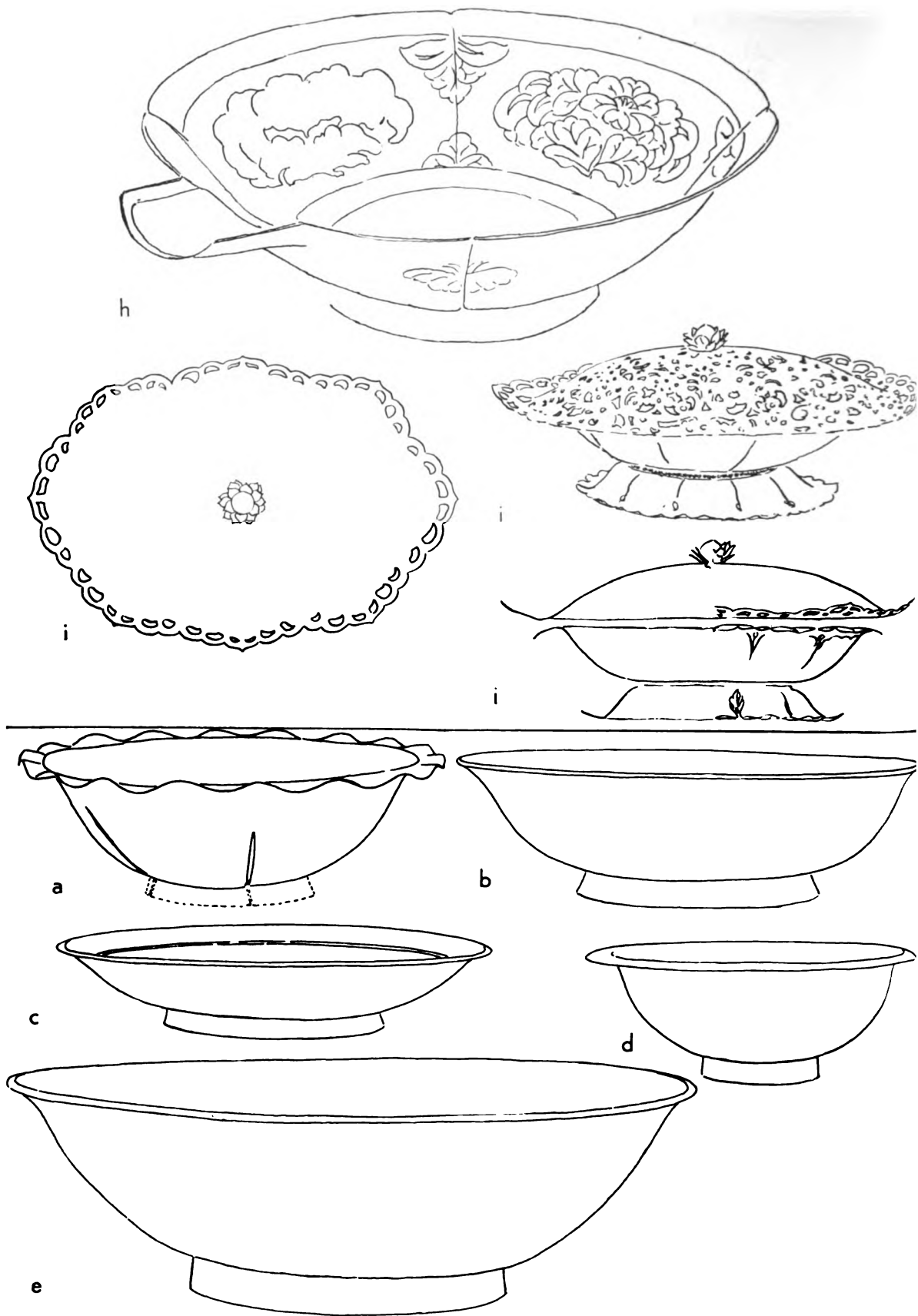


g

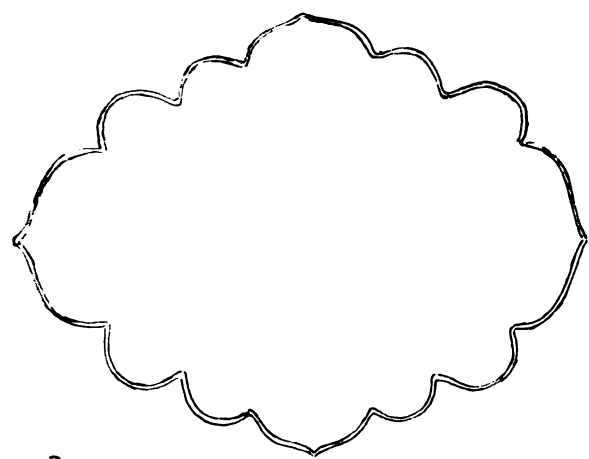


f

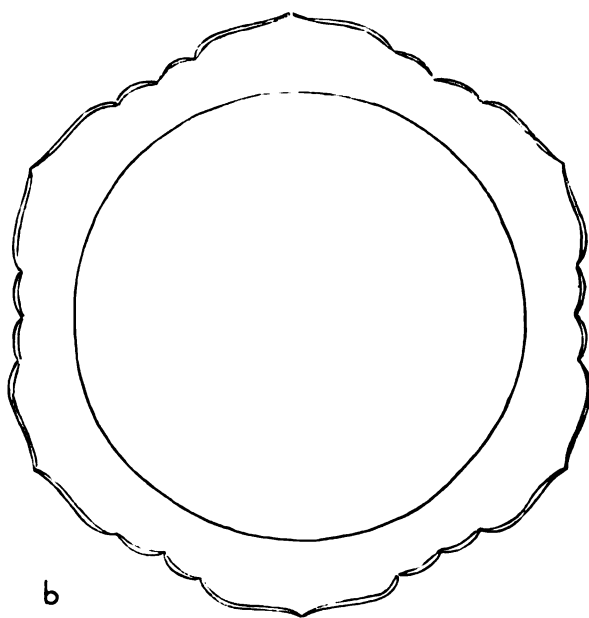
Fig. 42.



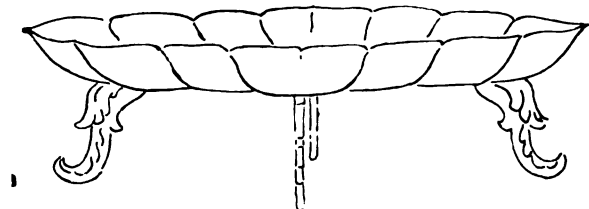
Figs. 42, 43.



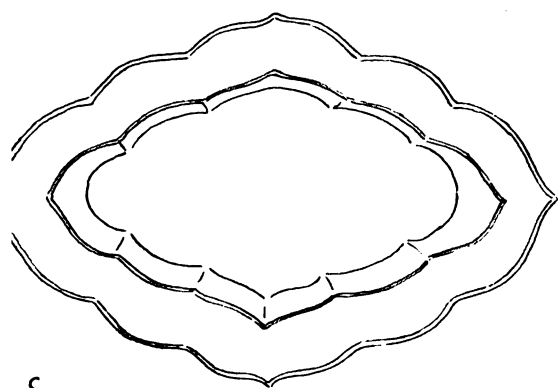
a



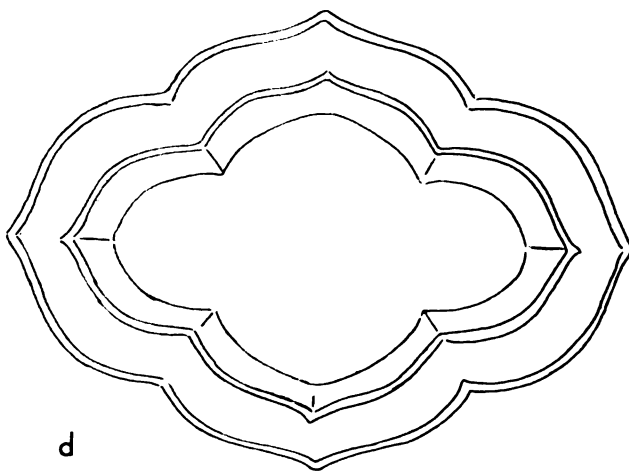
b



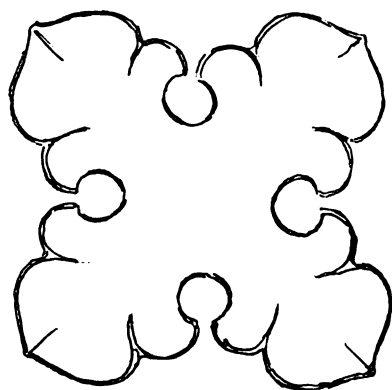
c



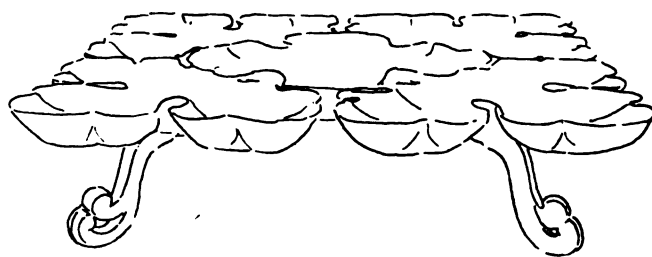
c



d

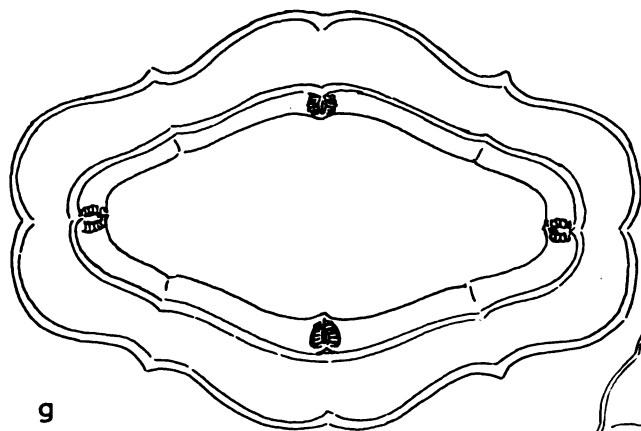


e

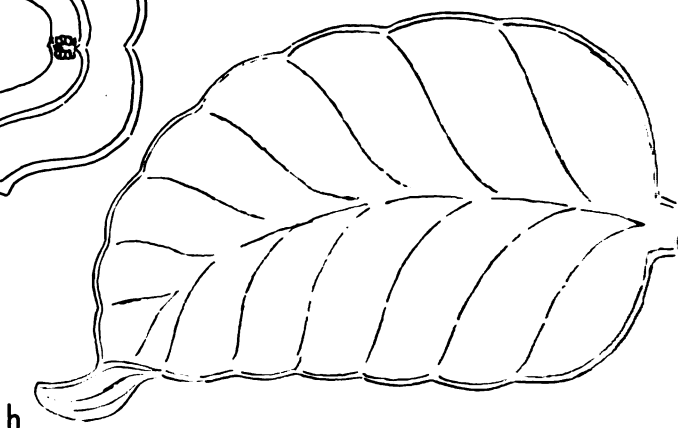


f

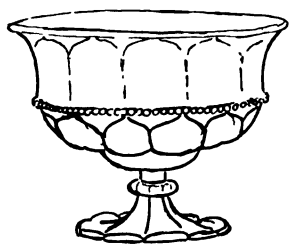
Fig. 44.



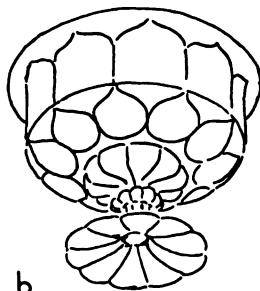
g



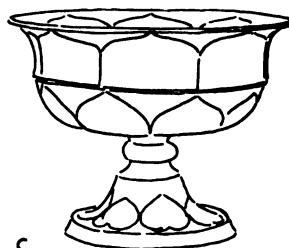
h



a



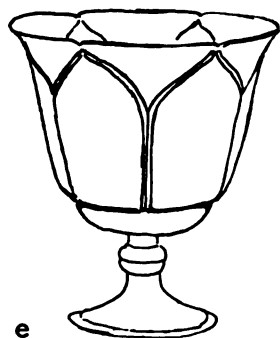
b



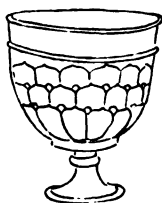
c



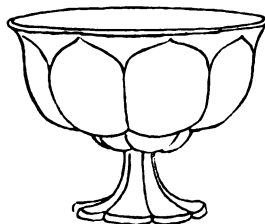
d



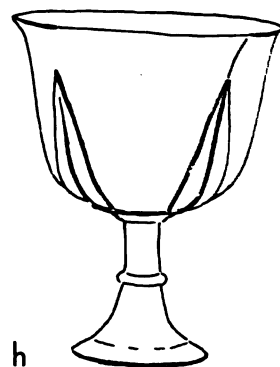
e



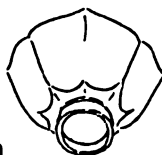
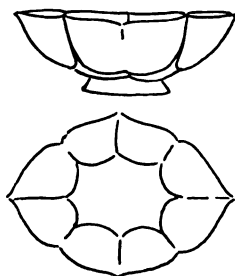
f



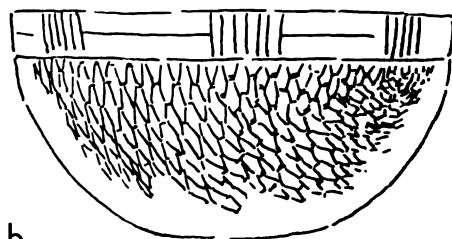
g



h



a



b

Figs. 44—46.

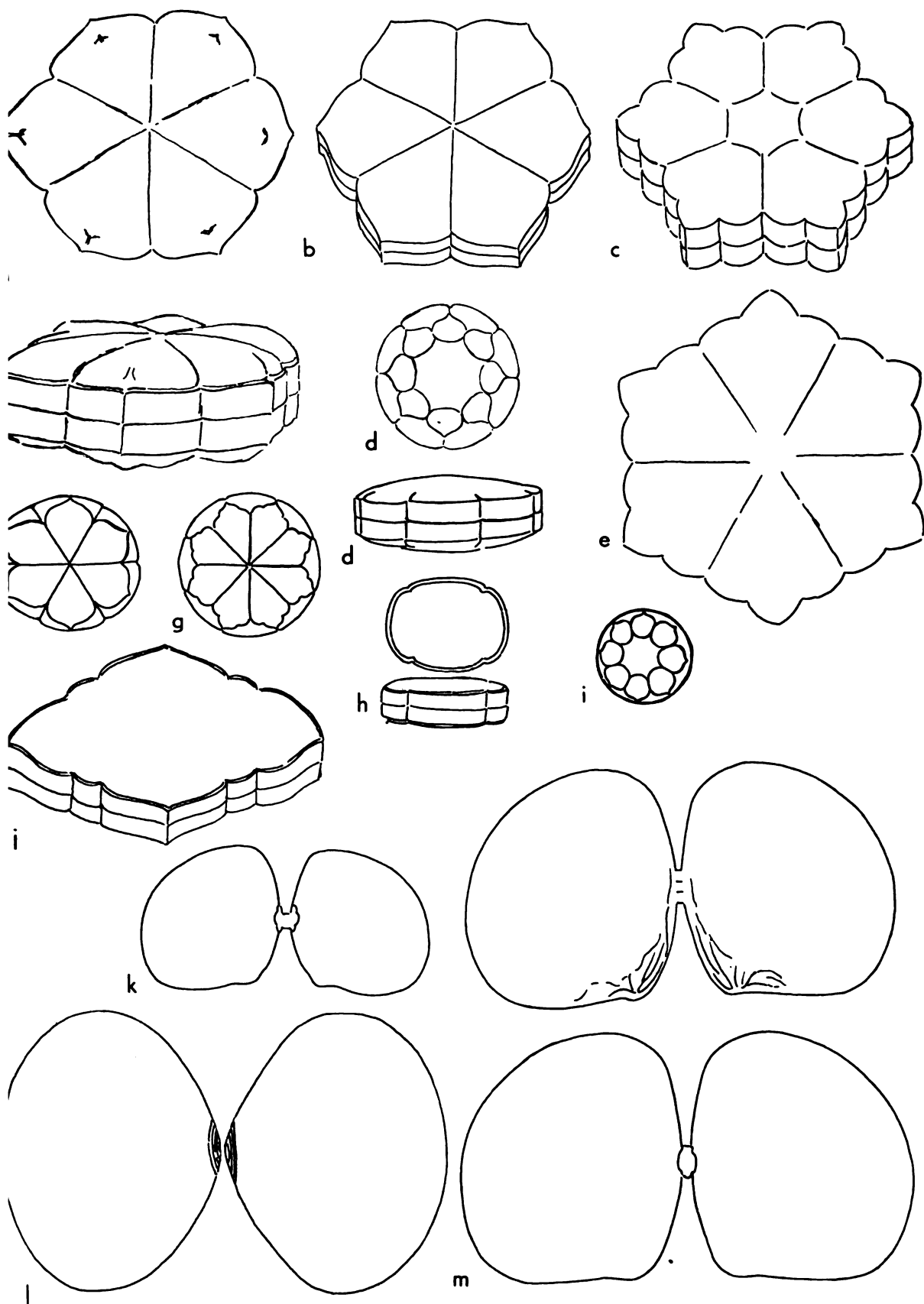
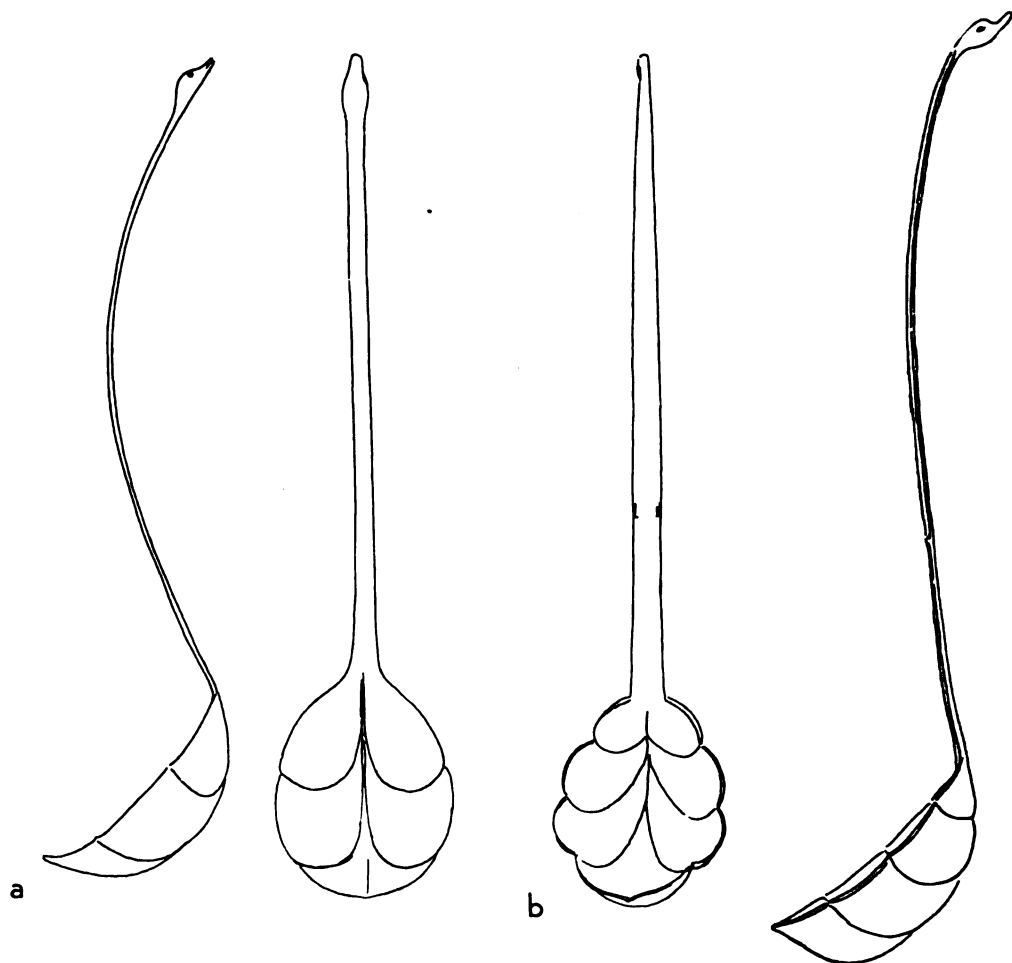
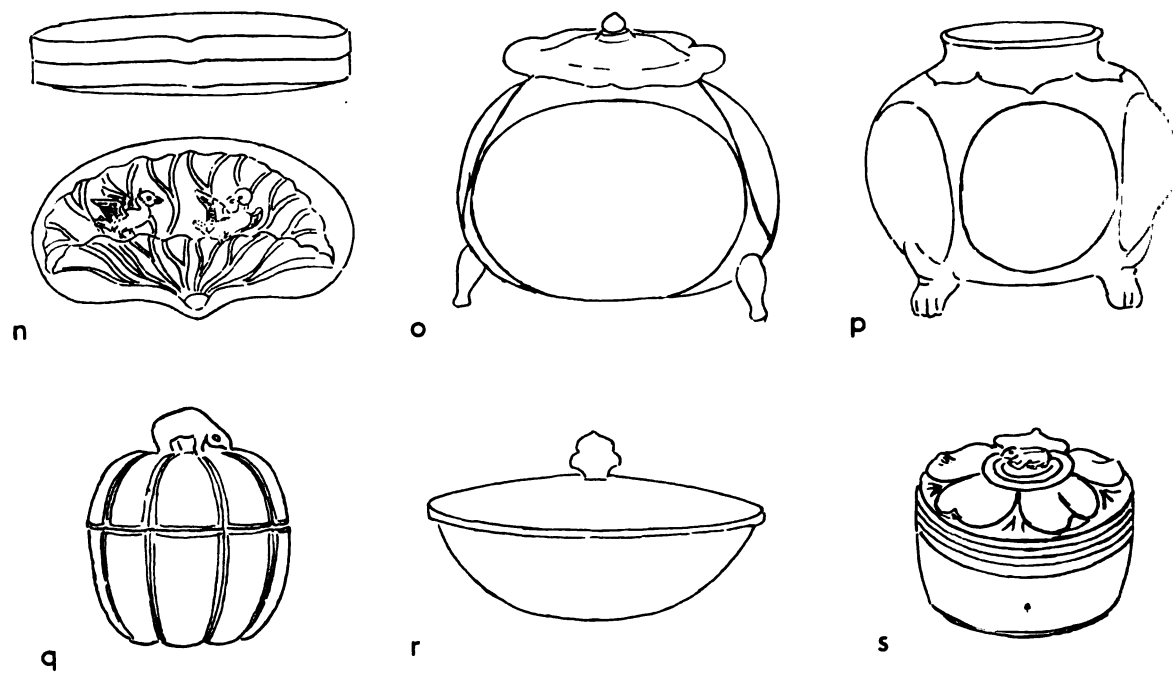


Fig. 47.



Figs. 47, 48.

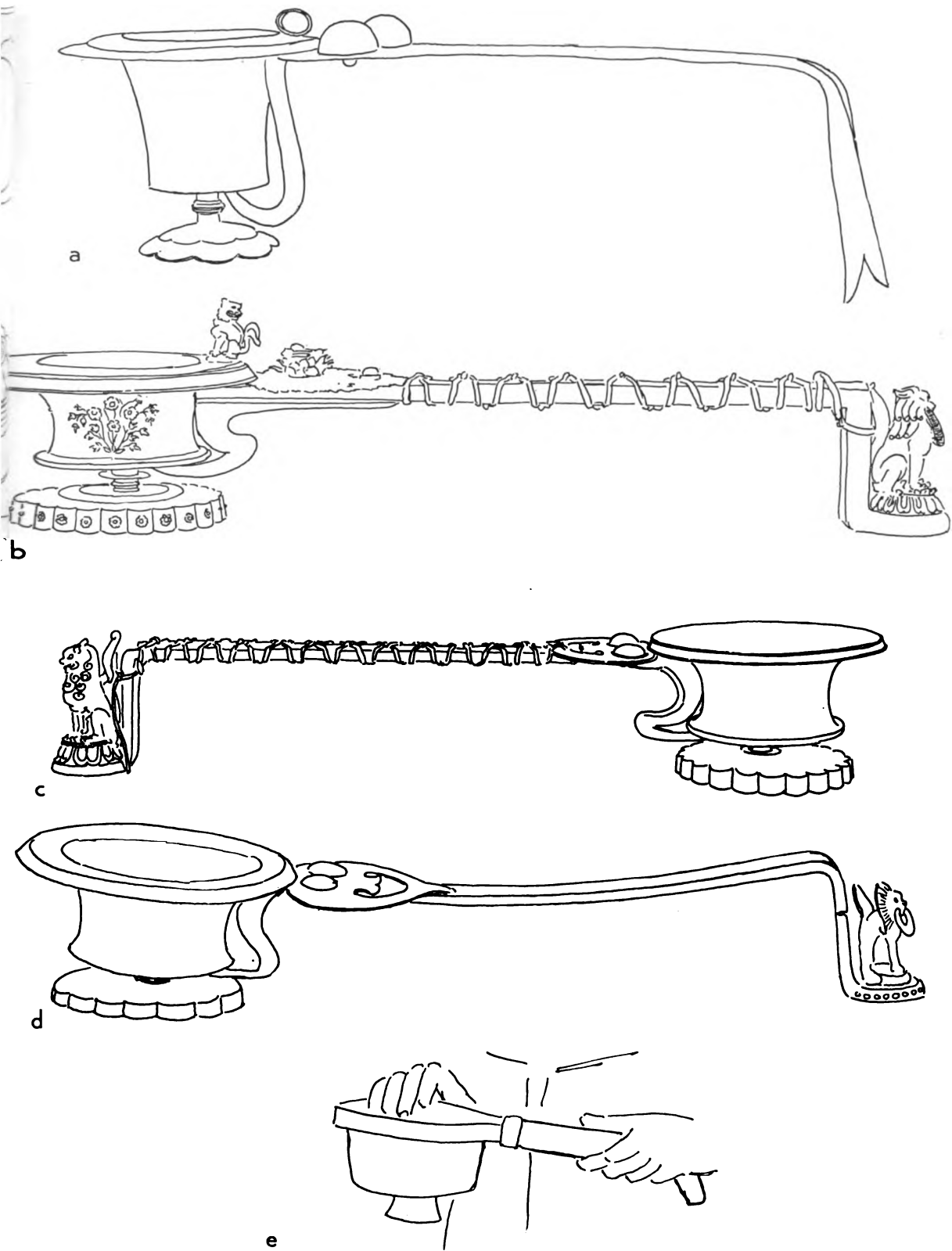


Fig. 49.

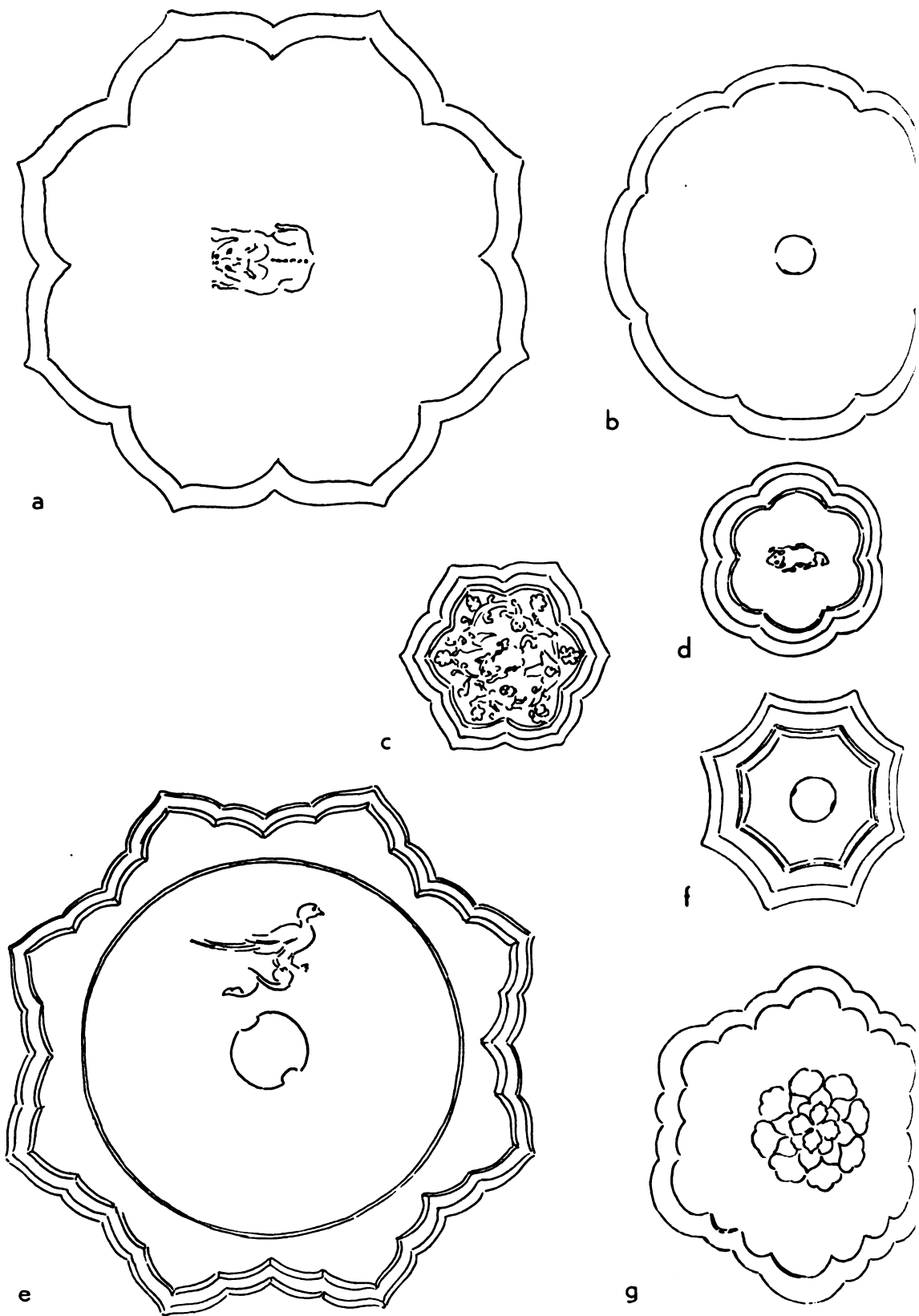


Fig. 50.

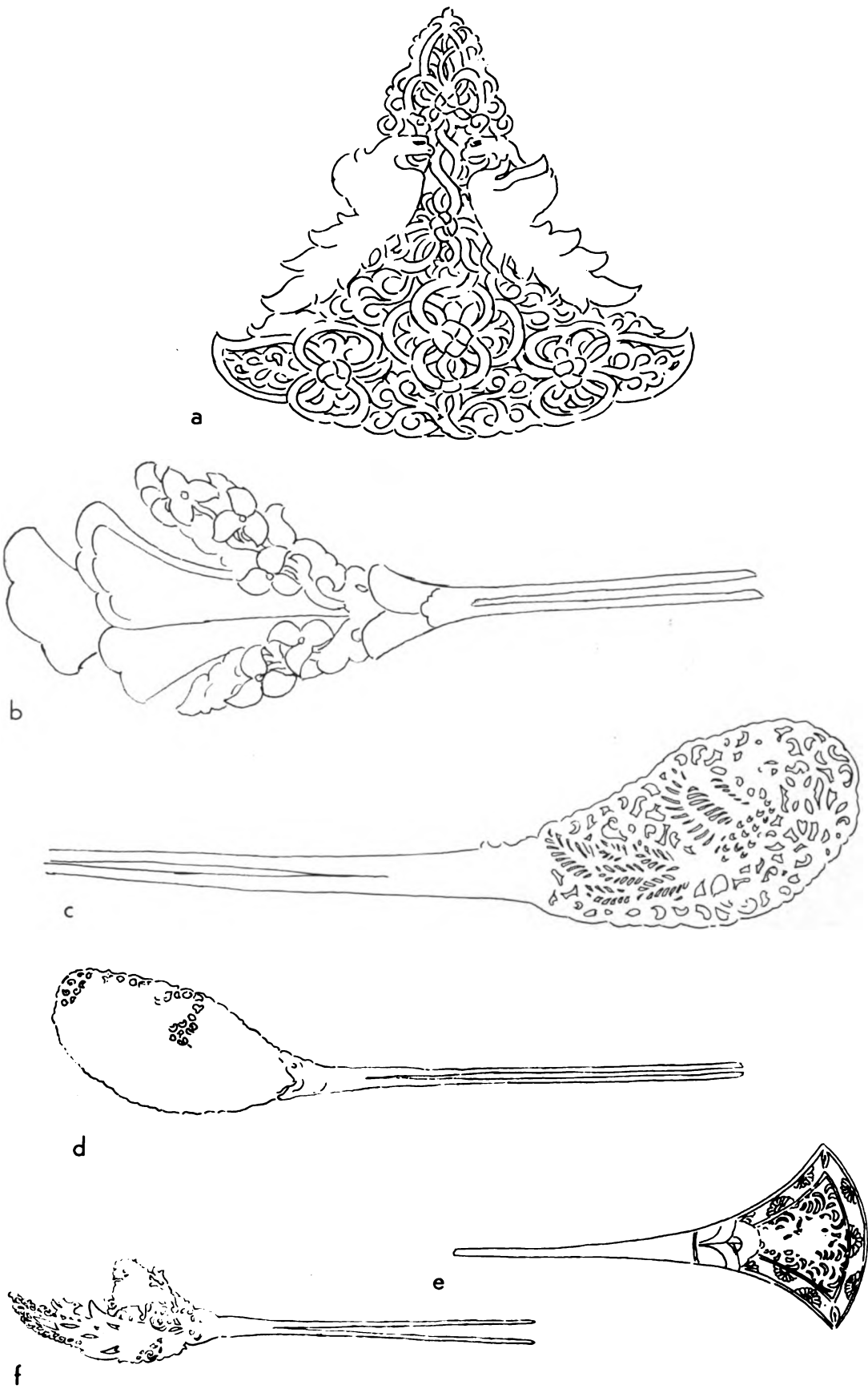
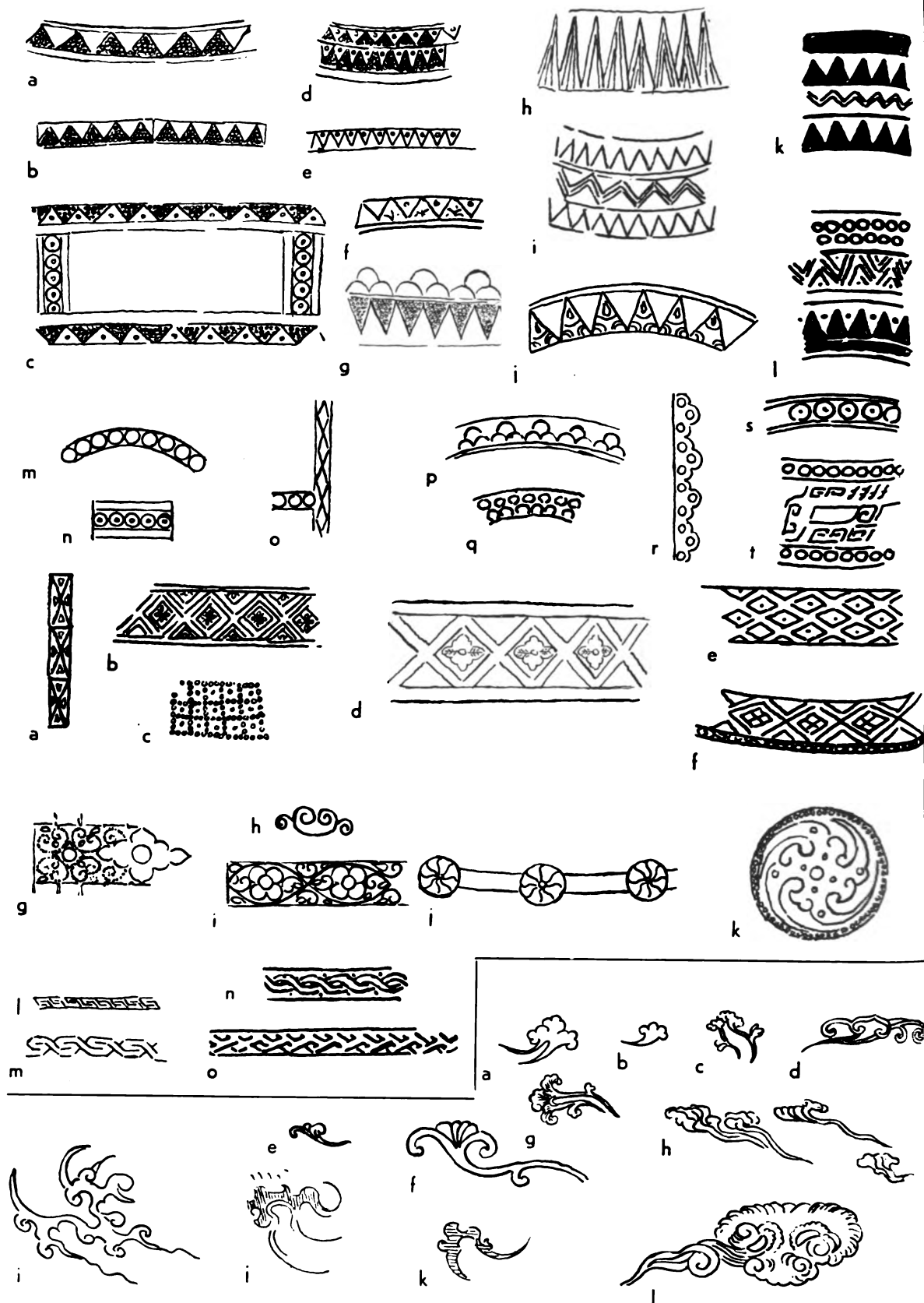


Fig. 51.



Figs. 52—54.

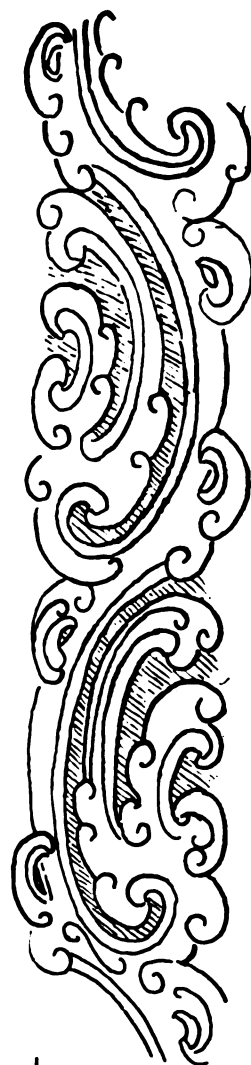
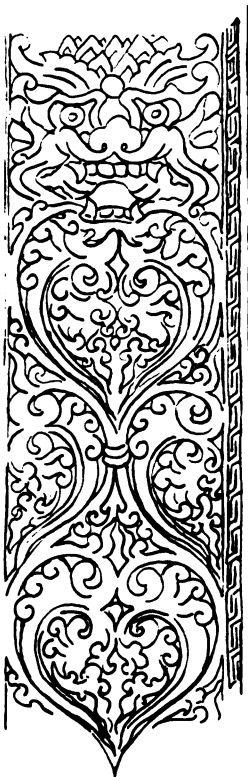
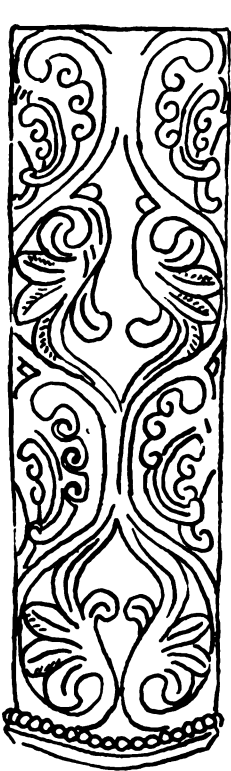


Fig. 55.

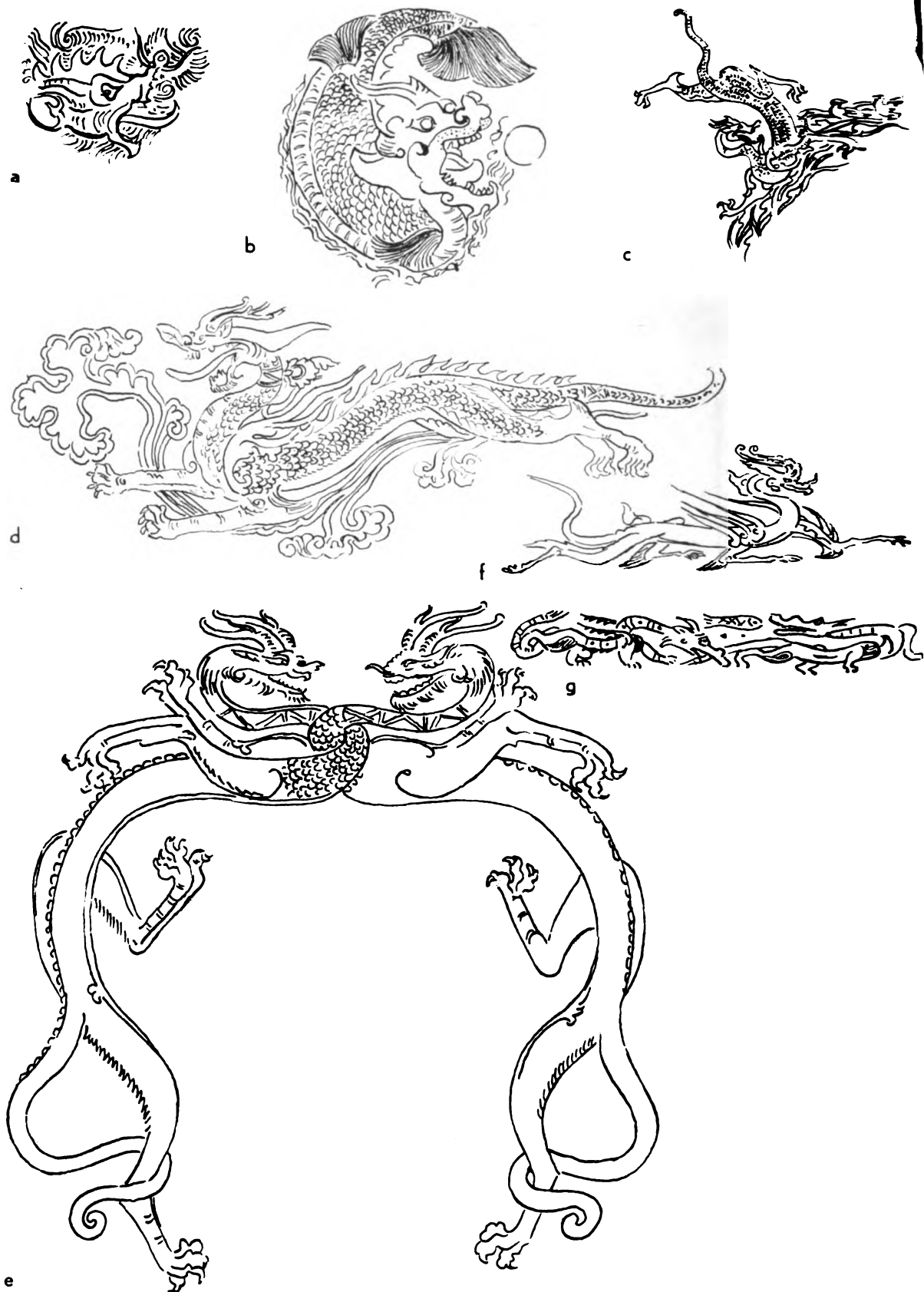


Fig. 56.



Fig. 57.



Figs. 57, 58.

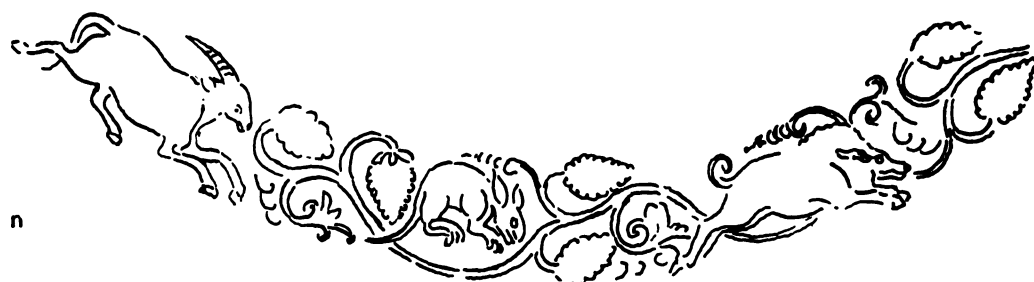
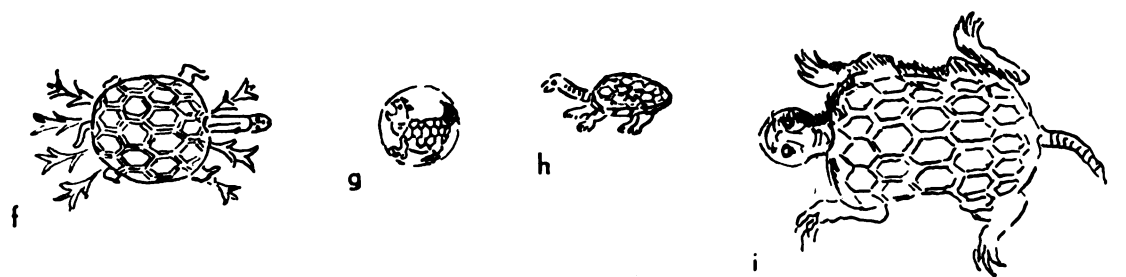
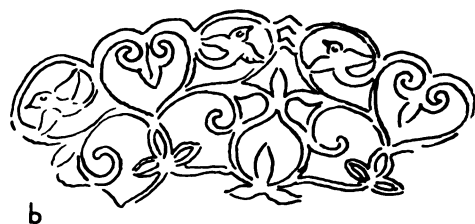


Fig. 58.



Figs. 59, 60.

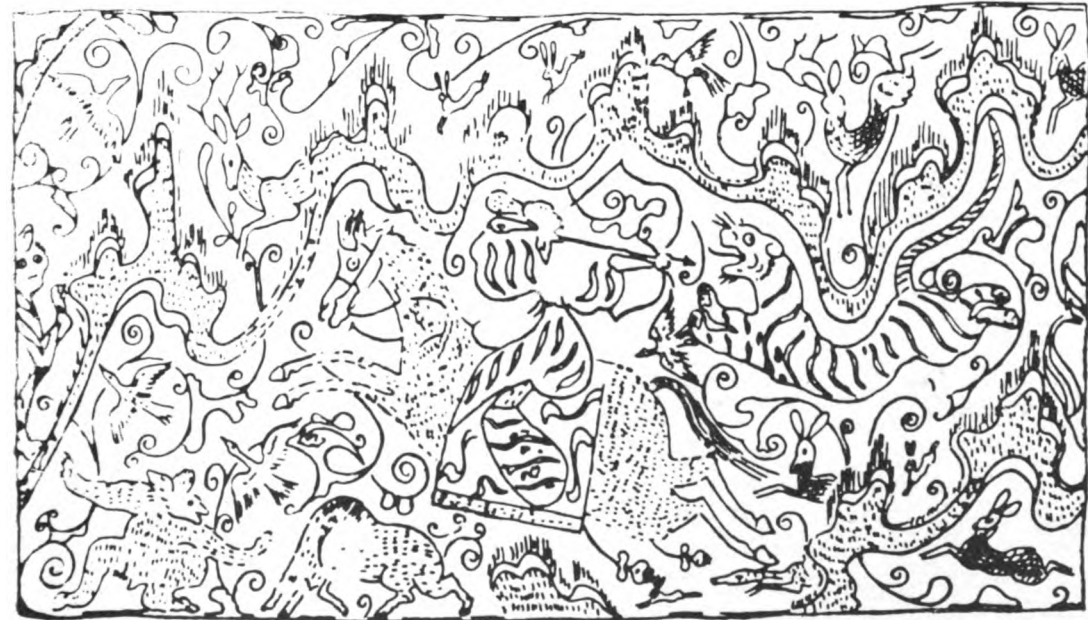


Fig. 61.

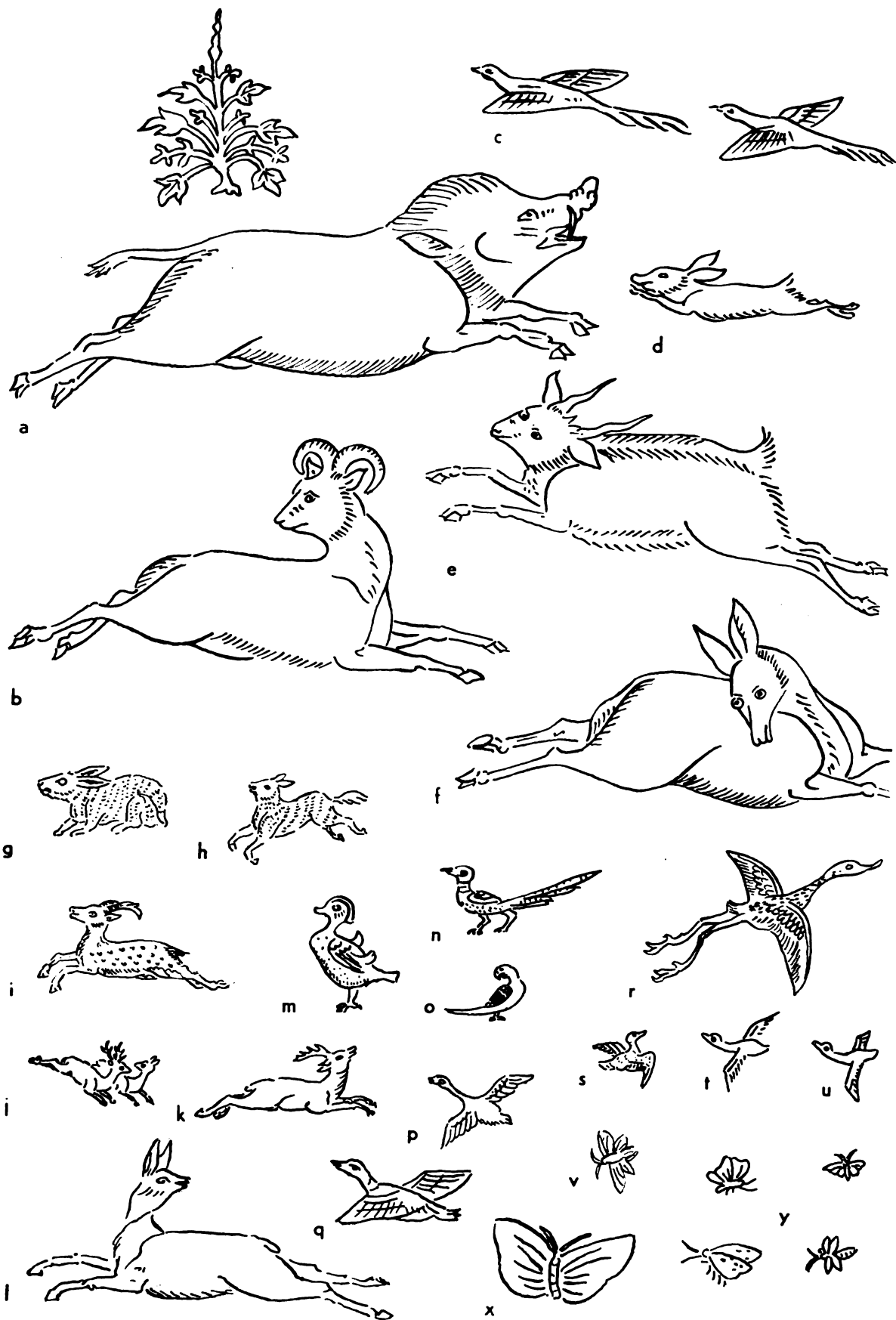


Fig. 62.

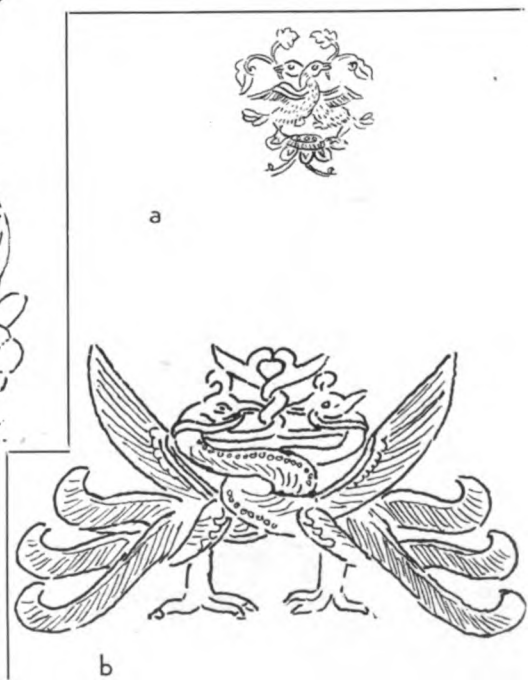
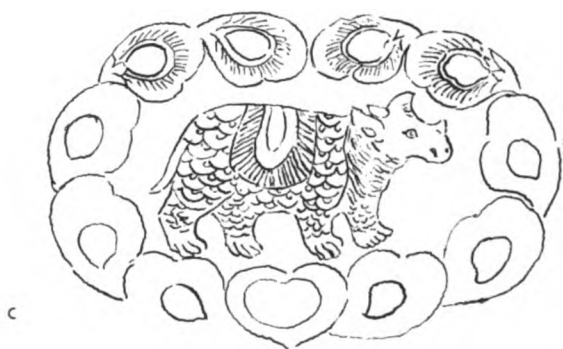


Fig. 63, 64.



Fig. 56.



Figs. 57, 58.



Figs. 59, 60.

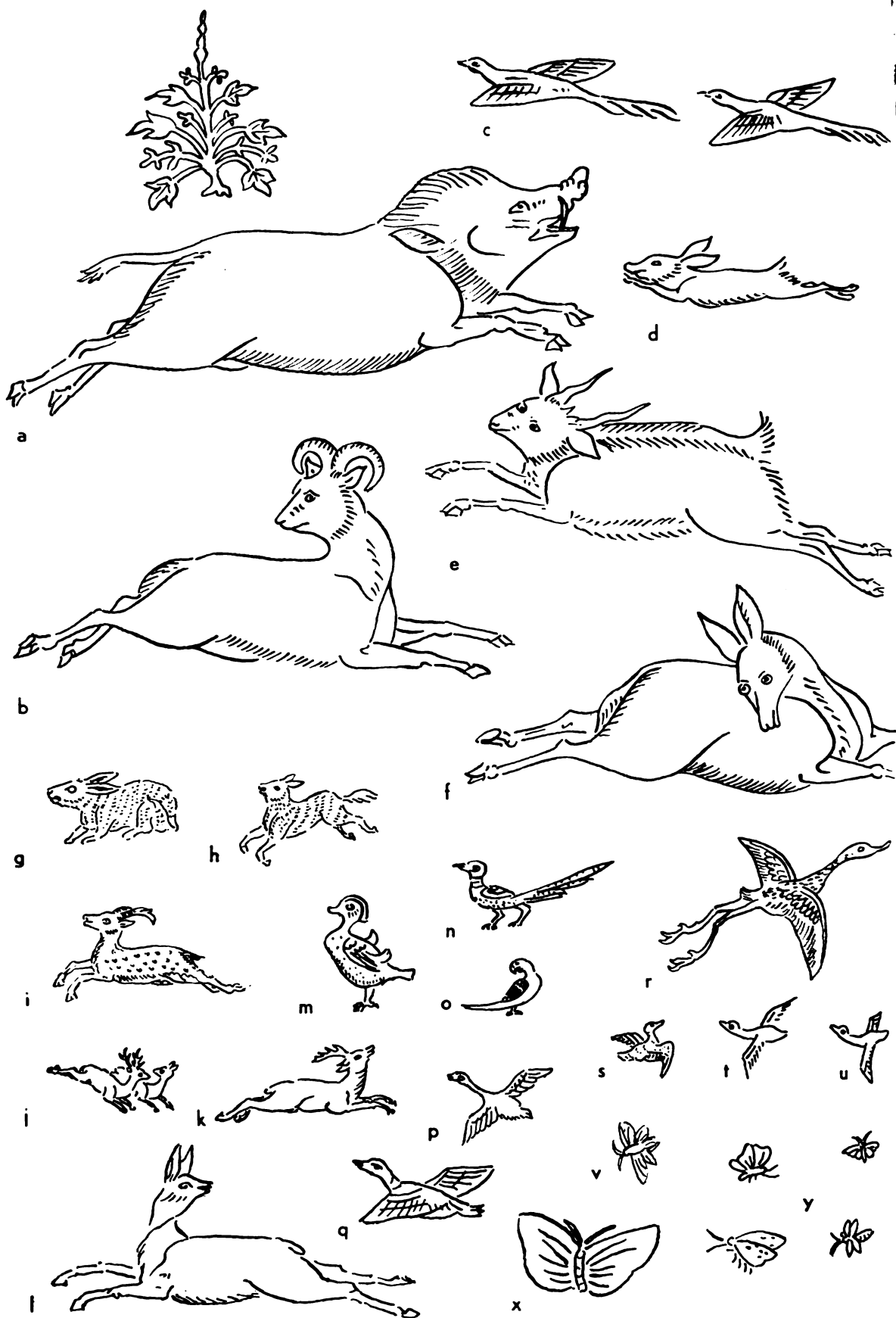
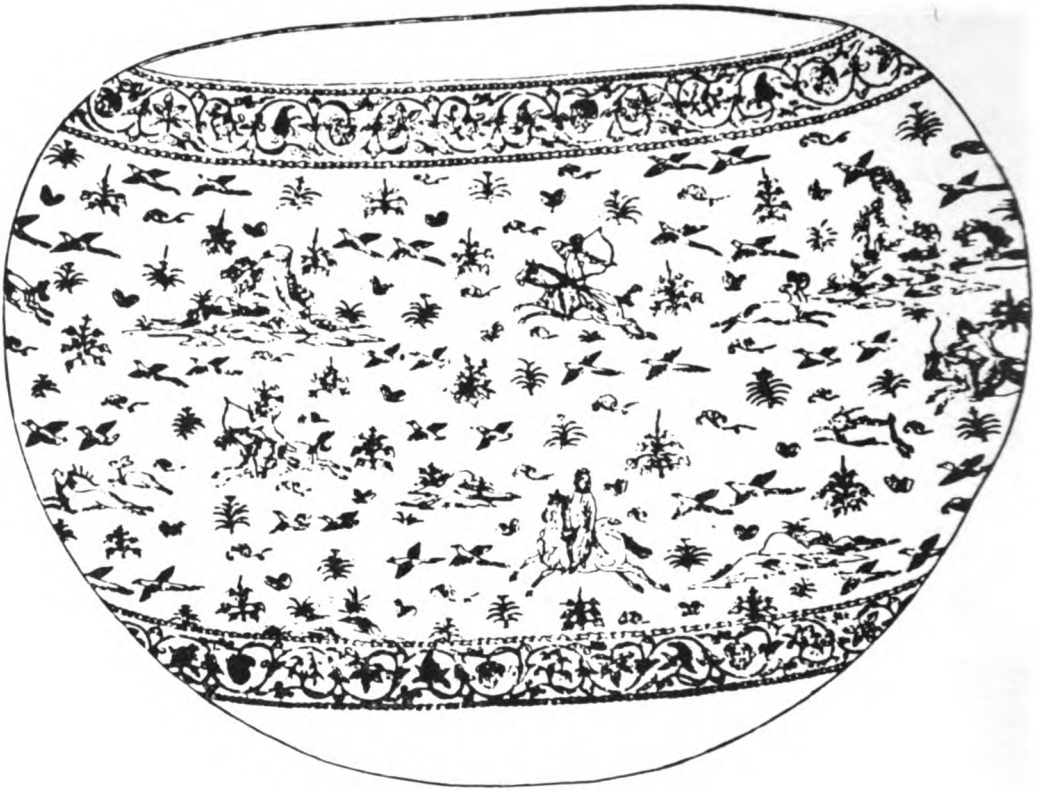


Fig. 62.



a



b

Fig. 65.

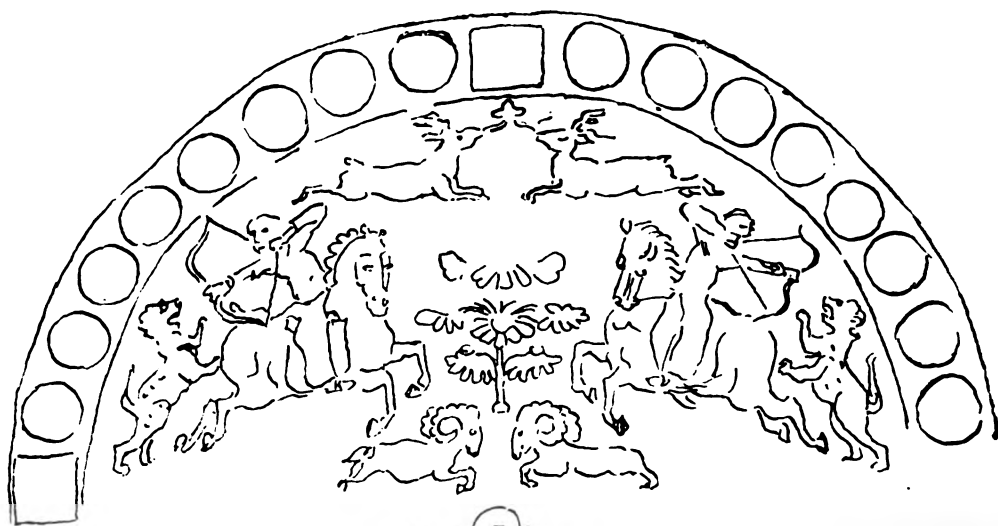


Fig. 65.

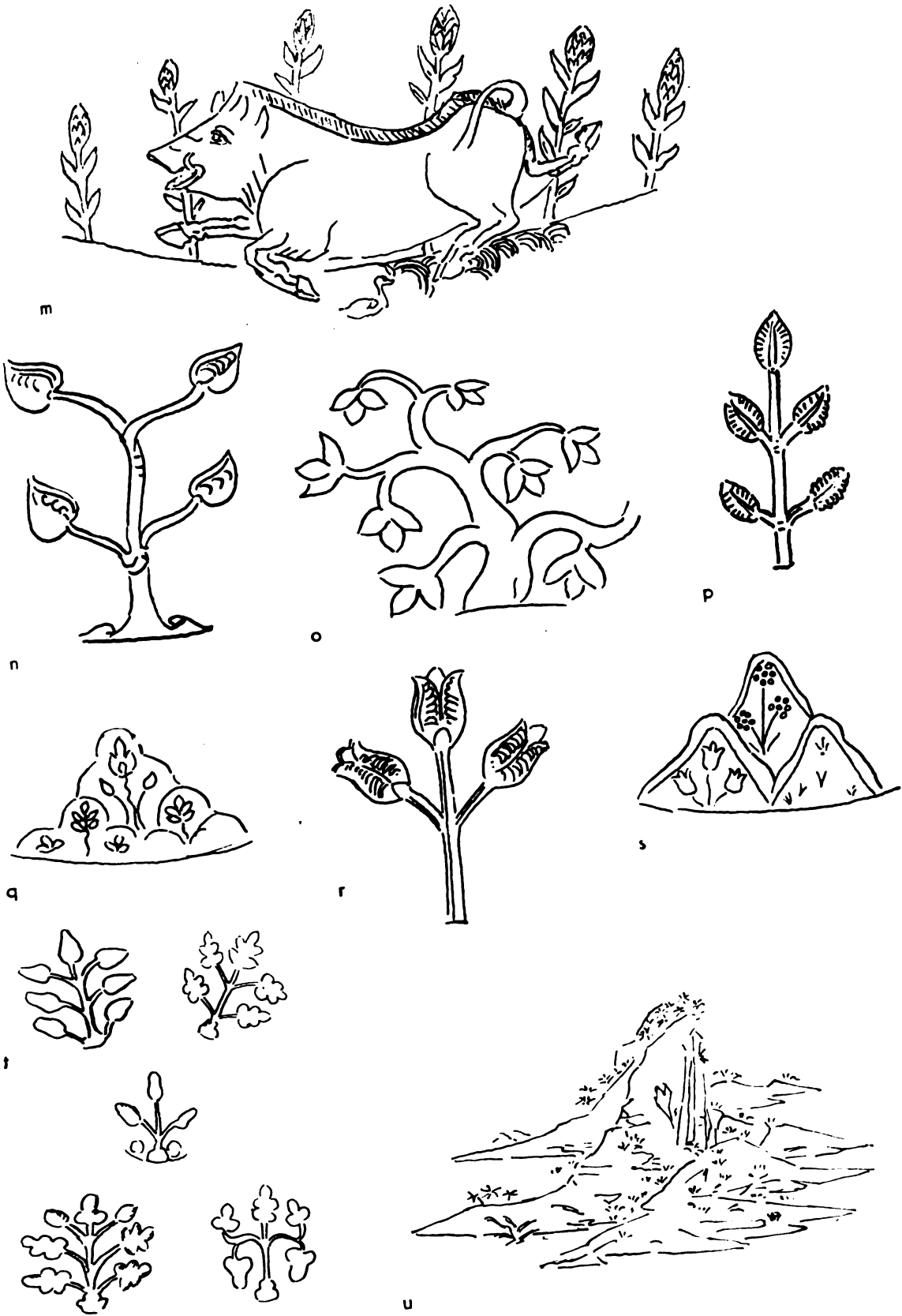


Fig. 65.



Figs. 66, 67.



b



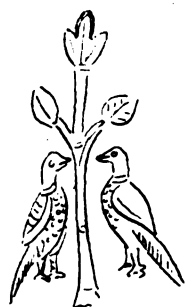
c



e



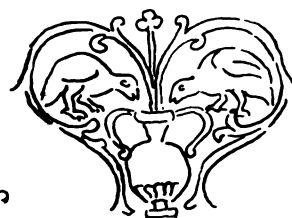
d



f



h



g

Fig. 68.

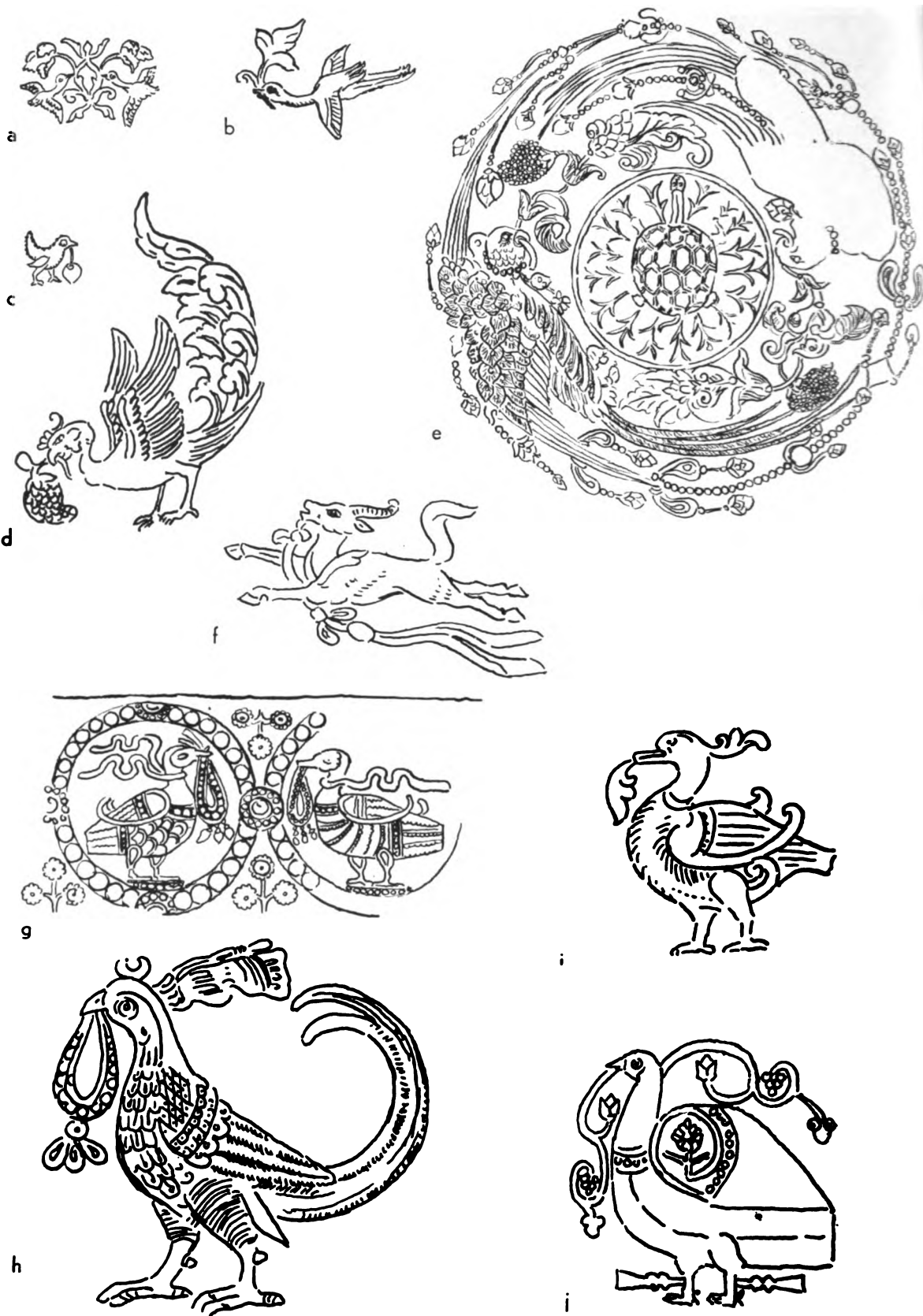
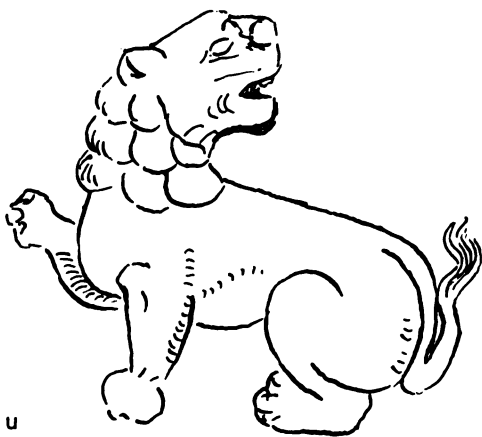


Fig. 89.



u



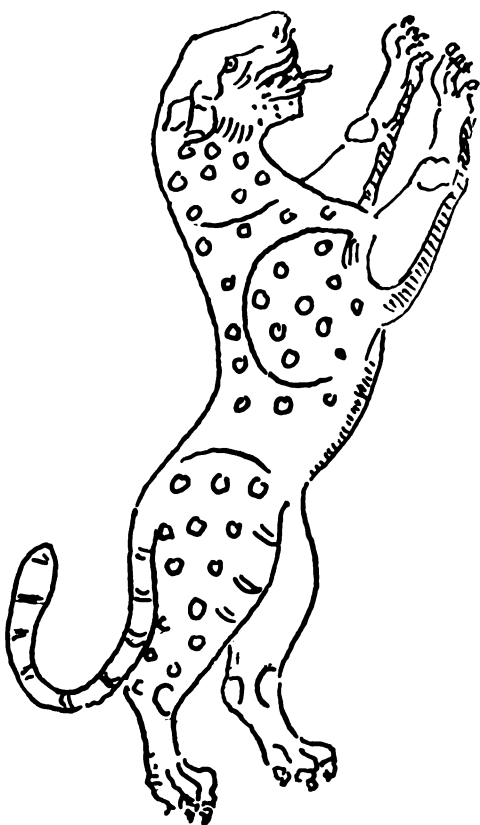
v



x



y



z



aa



ab

Fig. 70.



Fig. 71.



a



b



c



d



e



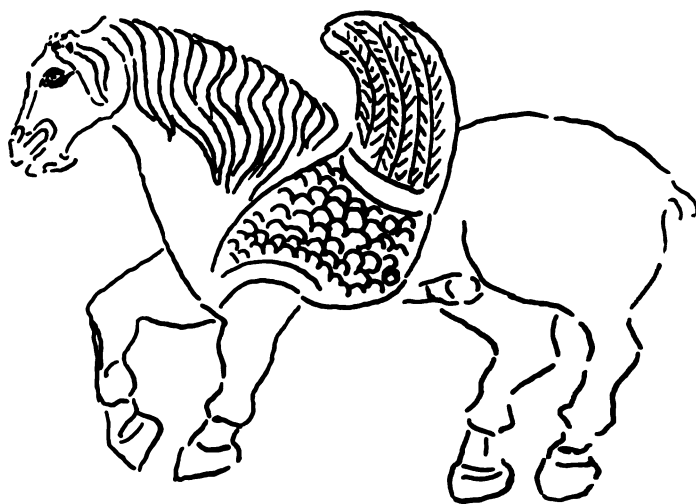
f



g



h

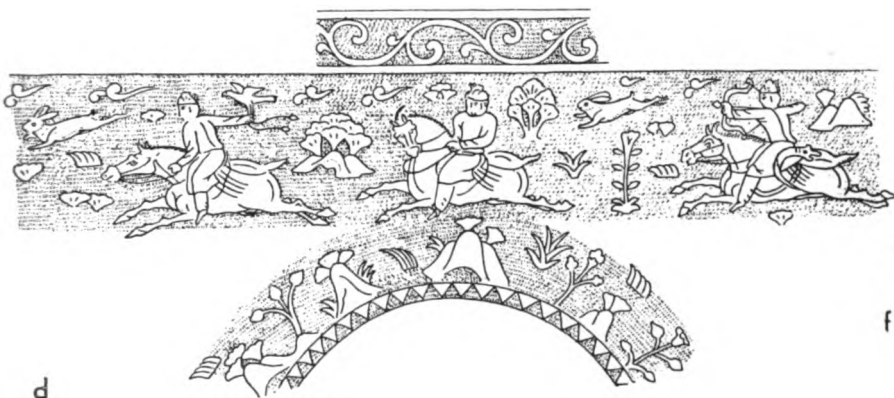


i

Fig. 72.



c



d



f



e



g

Fig. 65.

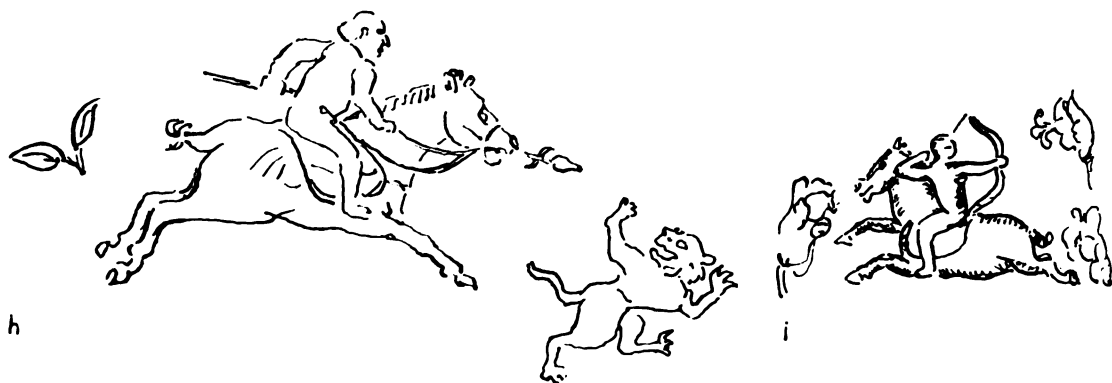
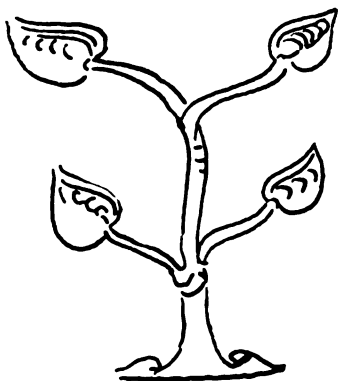


Fig. 65.



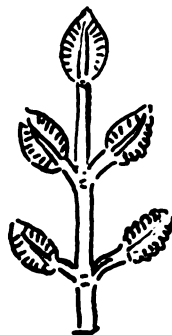
m



n



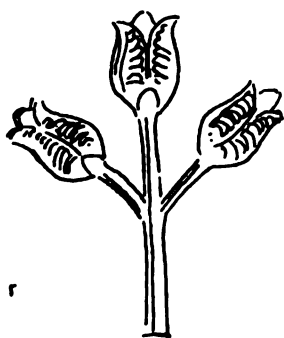
o



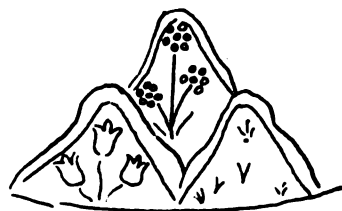
p



q



r



s



u

Fig. 65.



Figs. 66, 67.

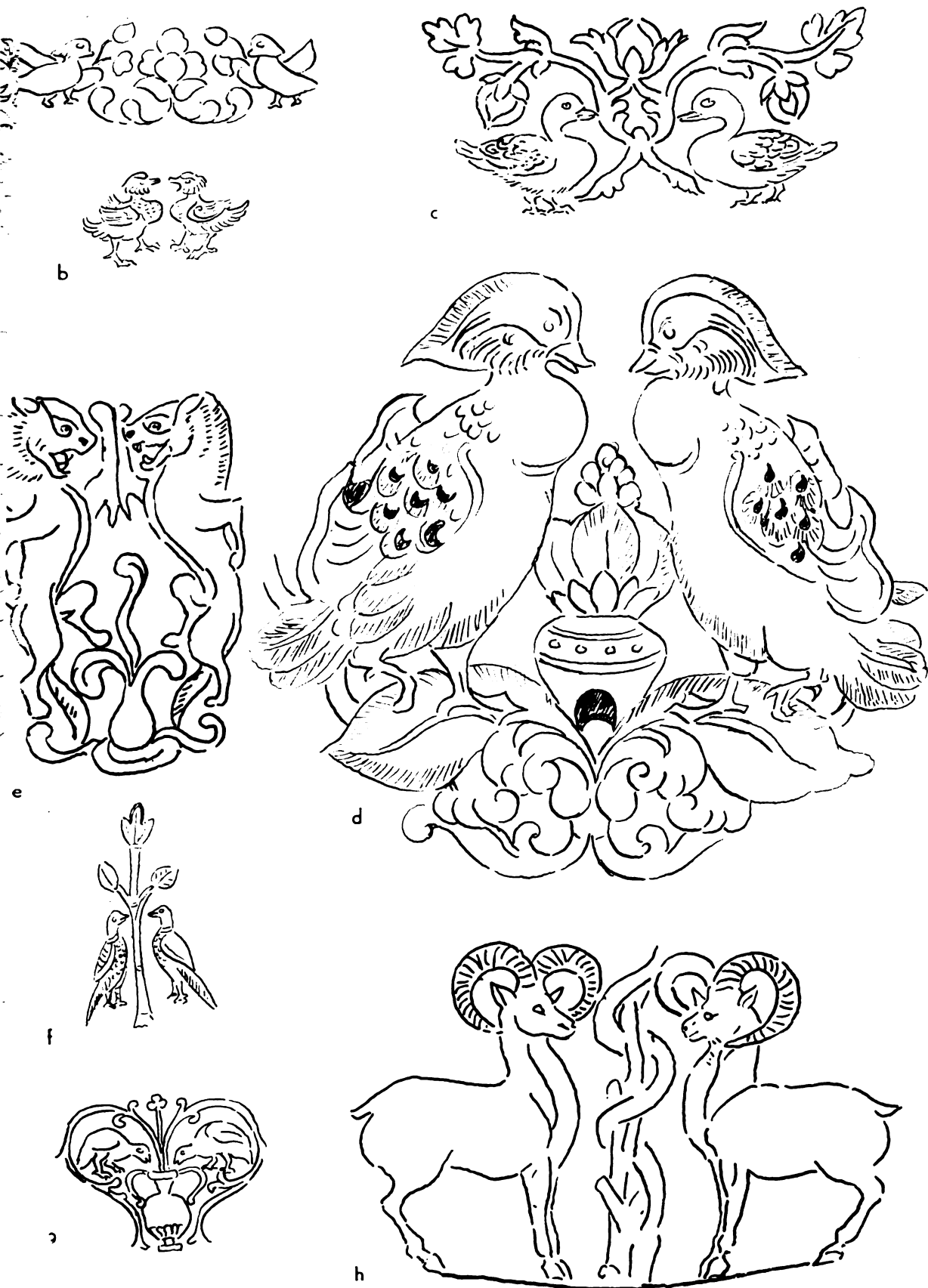


Fig. 68.

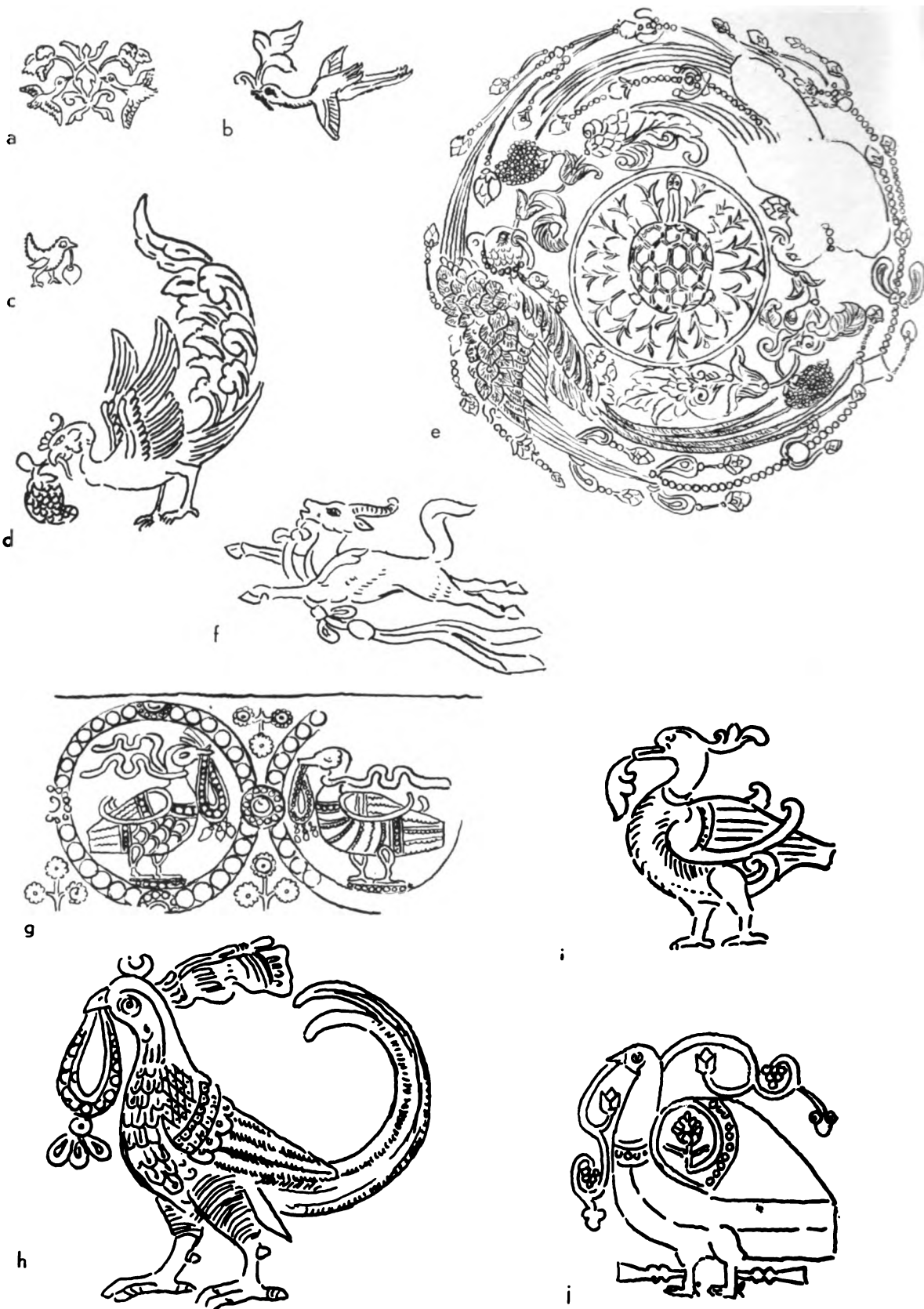


Fig. 69.

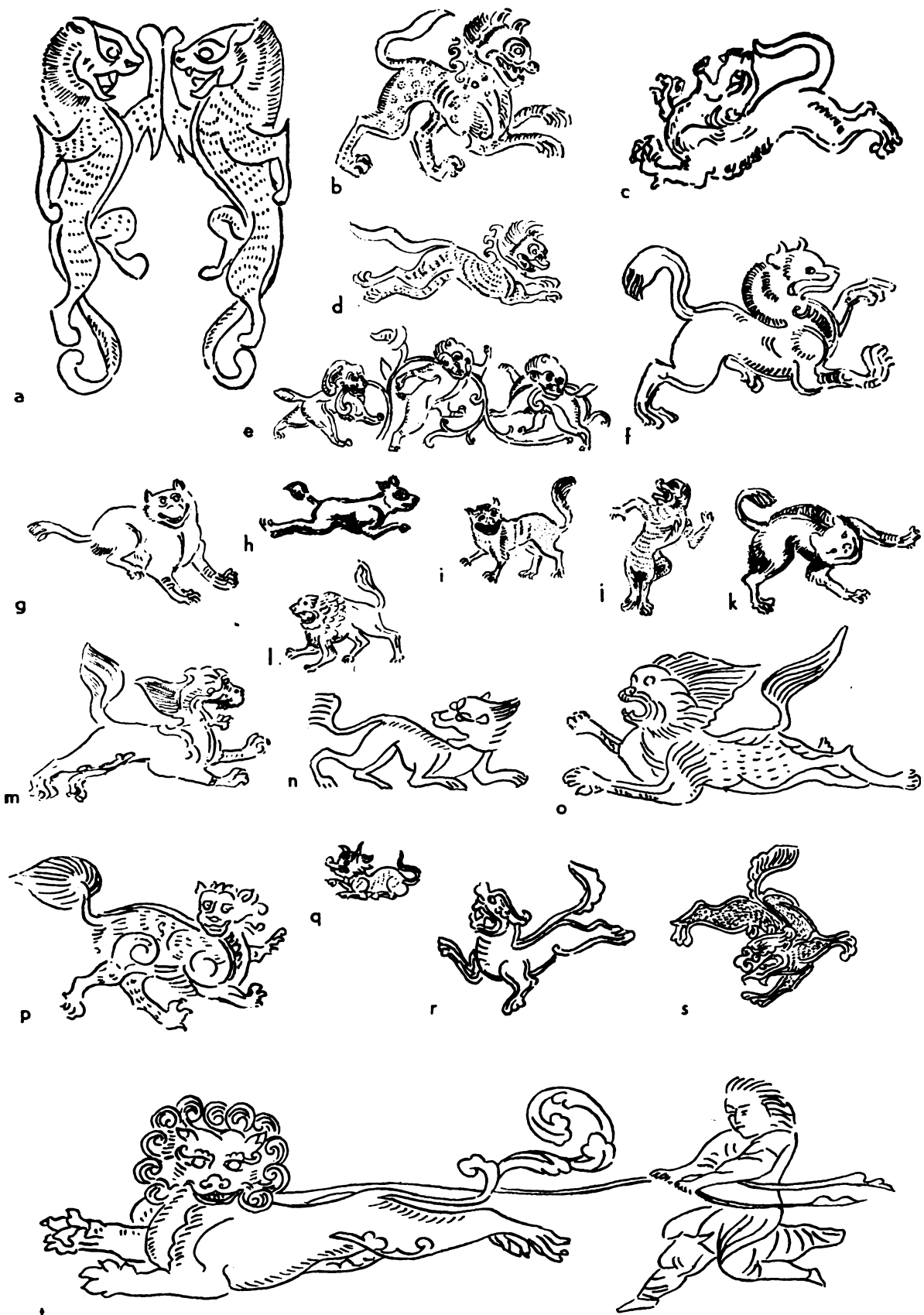


Fig. 70.

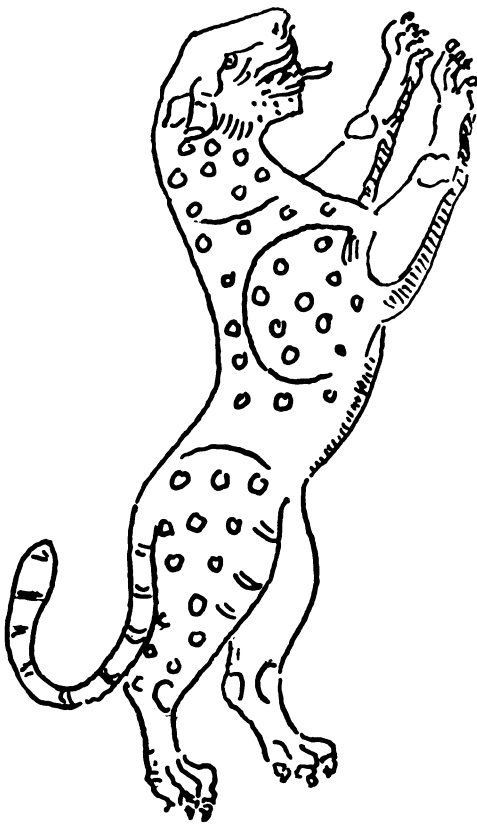
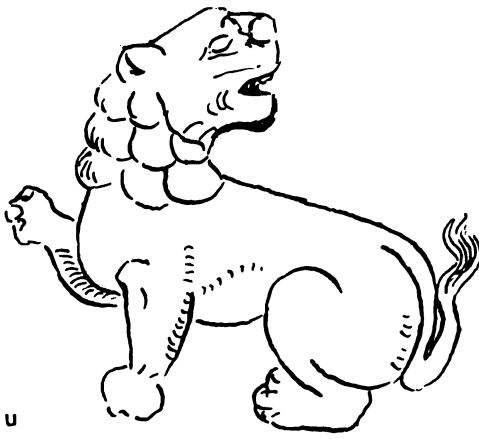


Fig. 70.



Fig. 71.



a



b



c



d



e



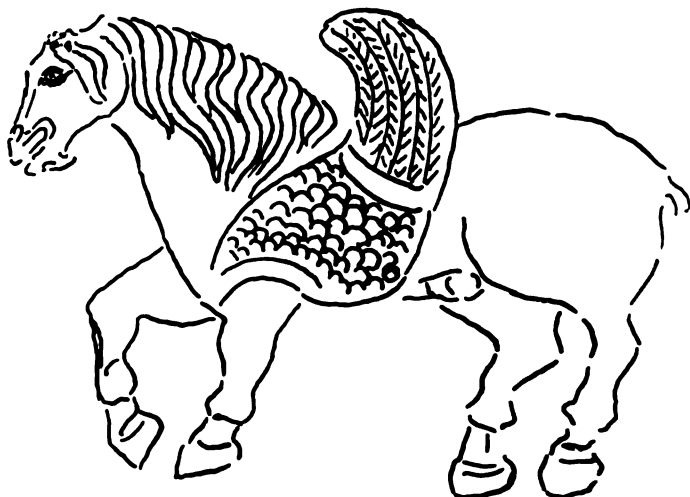
f



g



h



i

Fig. 72.



Fig. 73.

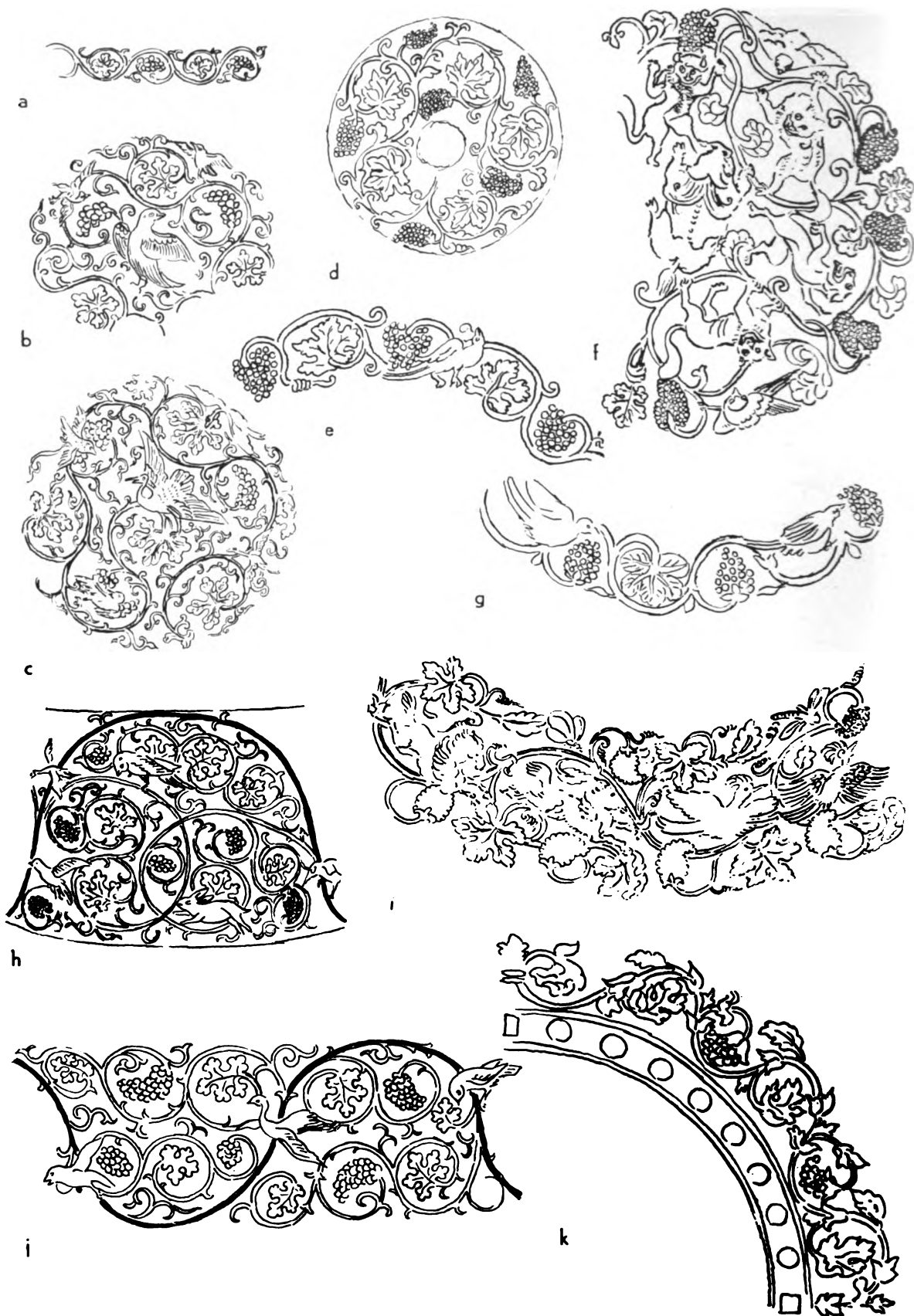


Fig. 74.

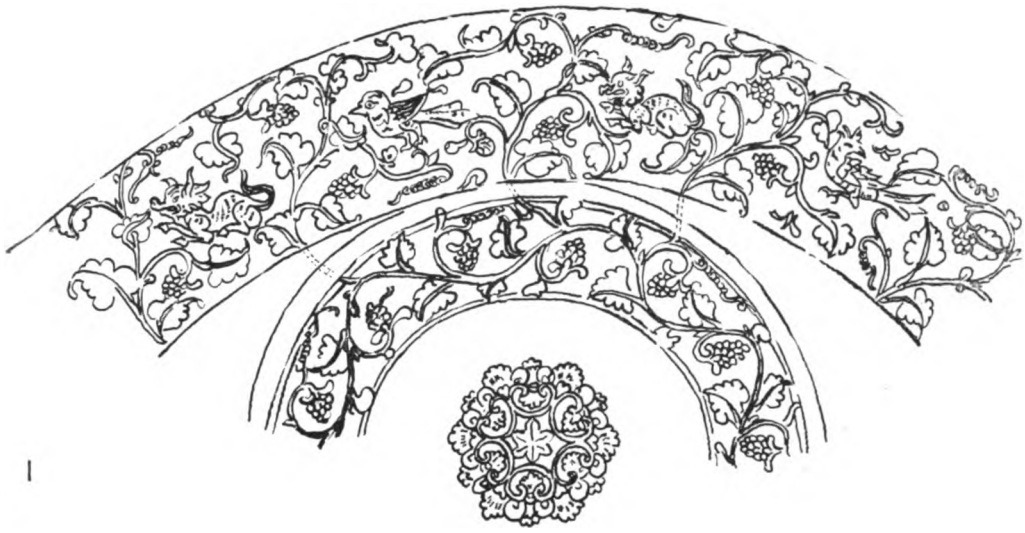


Fig. 74.

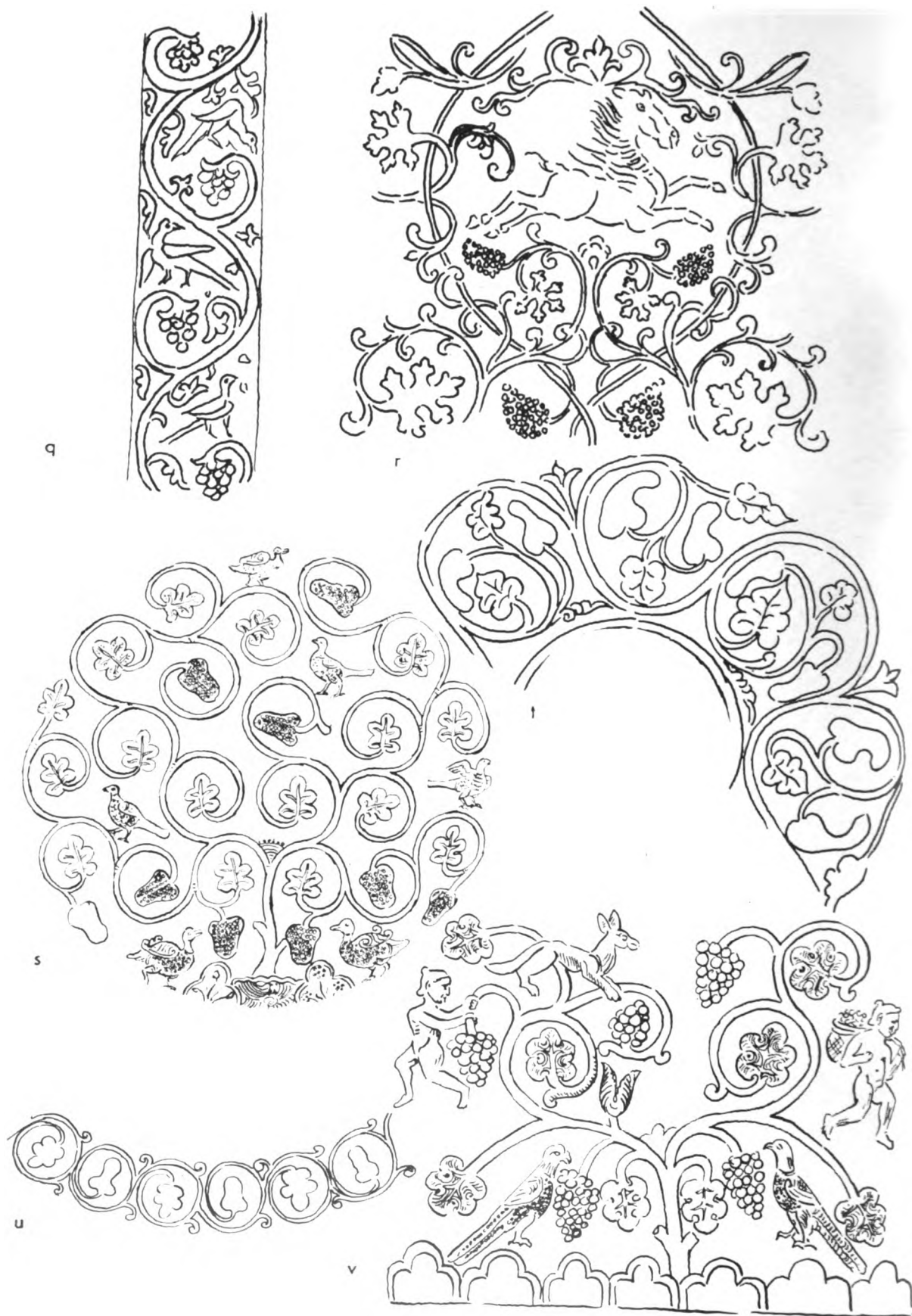


Fig. 74.



Fig. 75.



m

Fig. 75.



Fig. 76.

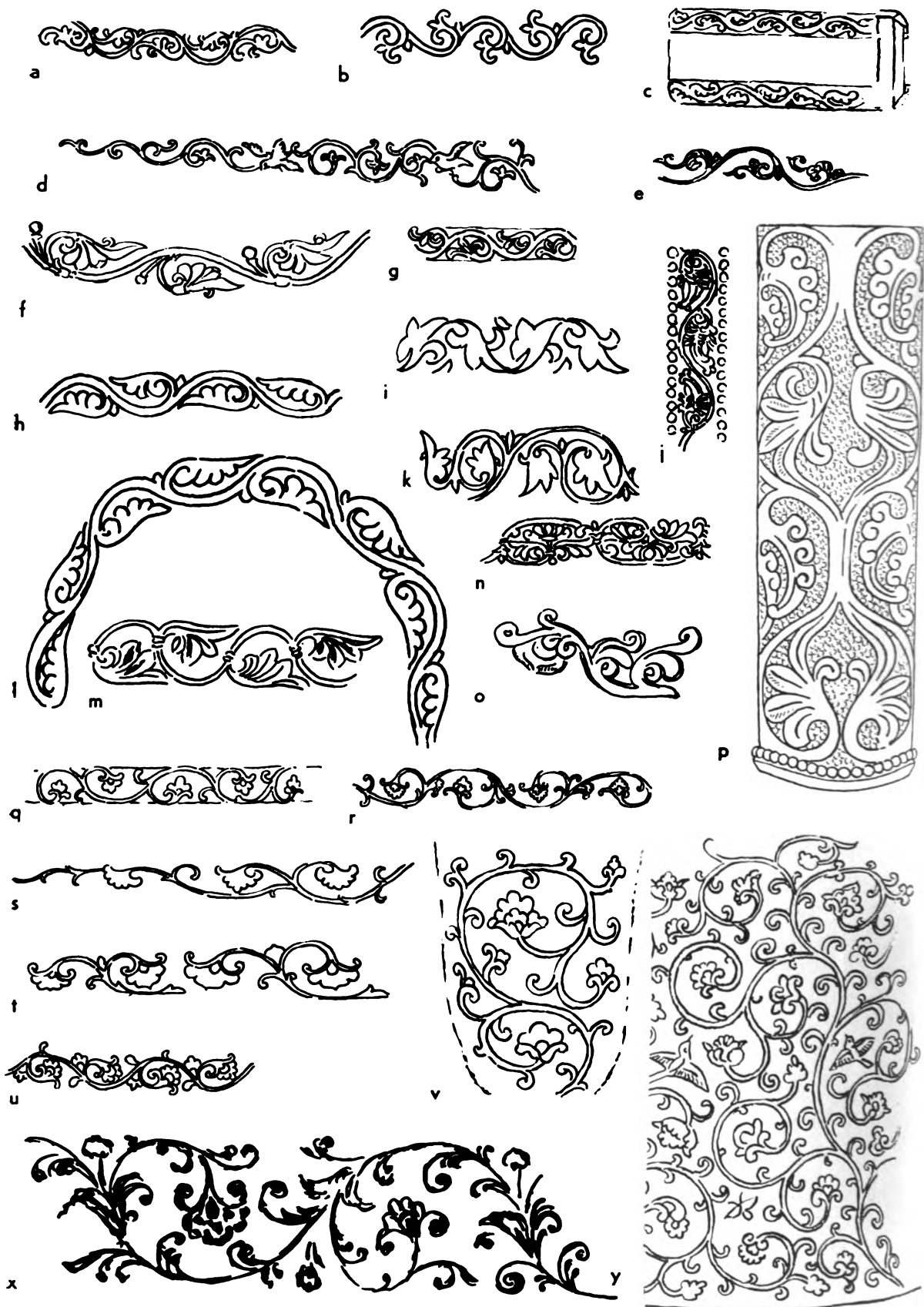
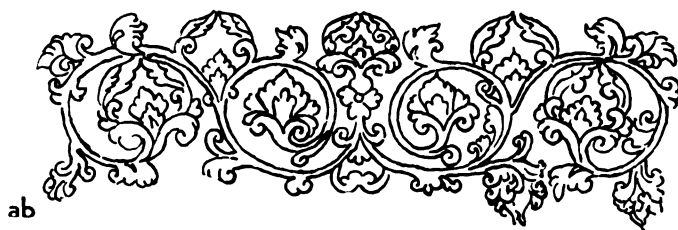


Fig. 77.



aa



ab



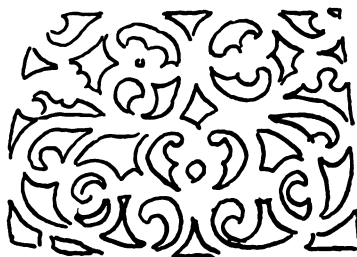
ac



a



b



c



d



e



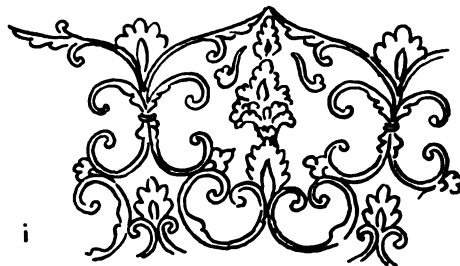
f



g



h



i



i

Figs. 77, 78.

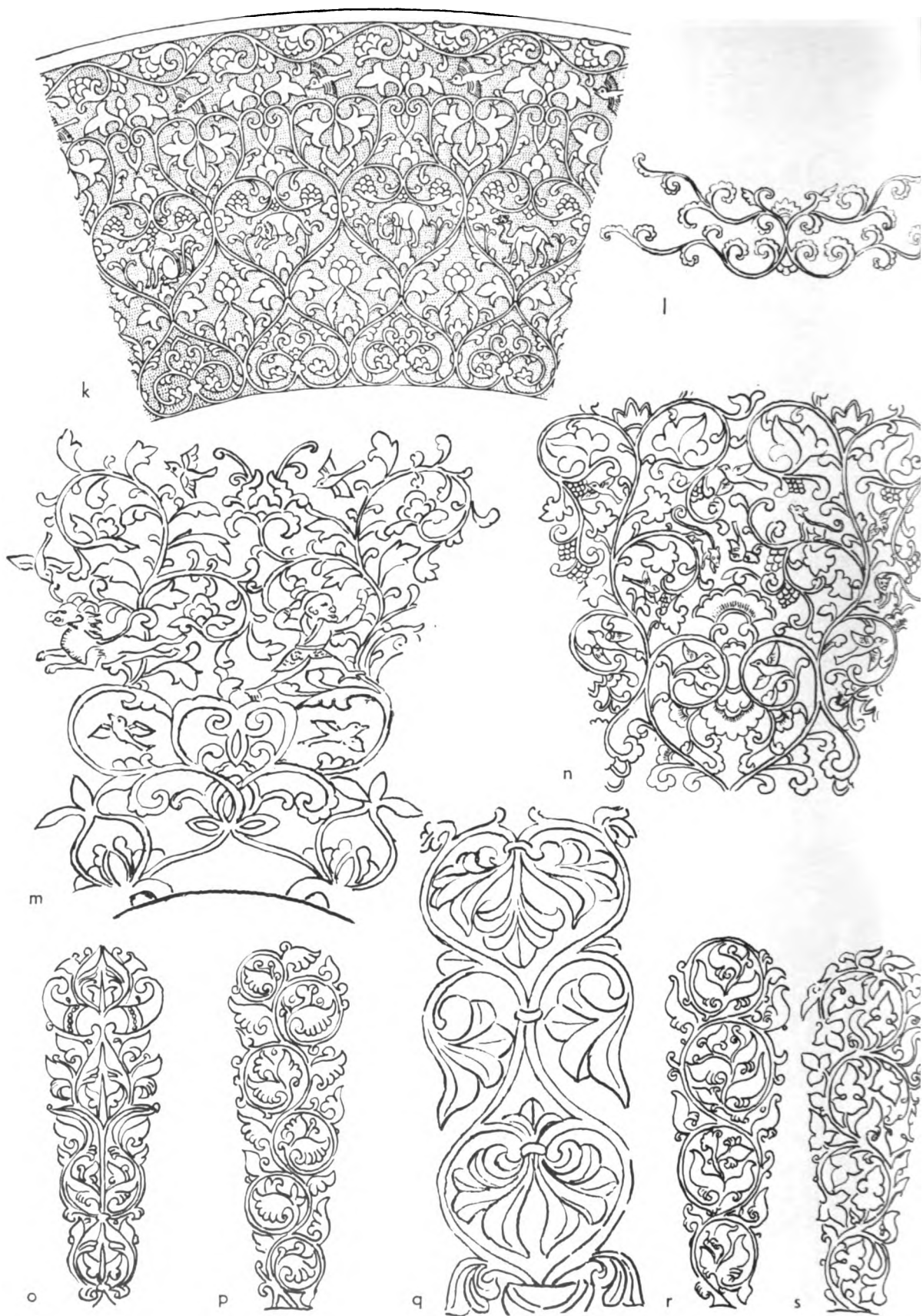
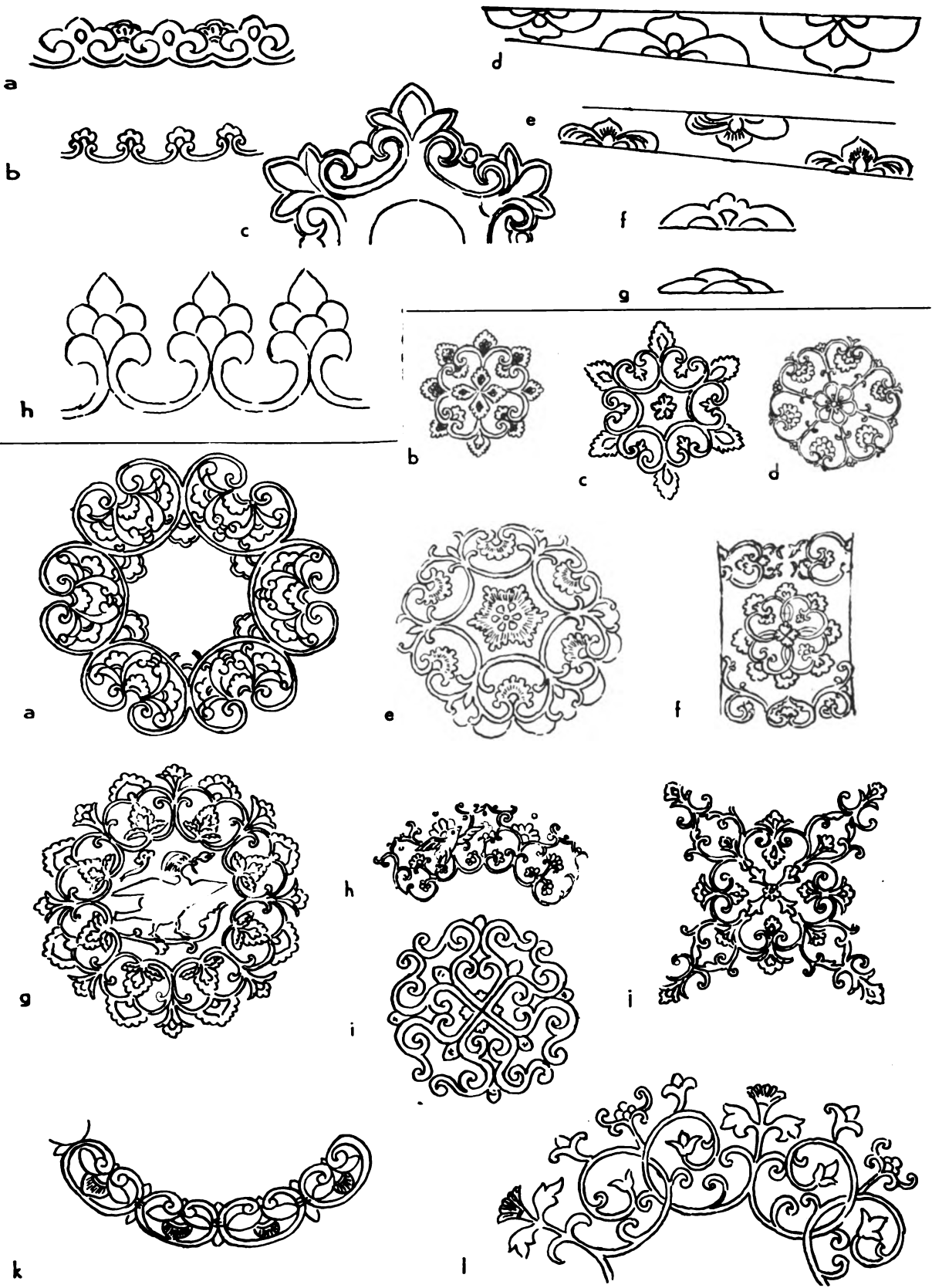
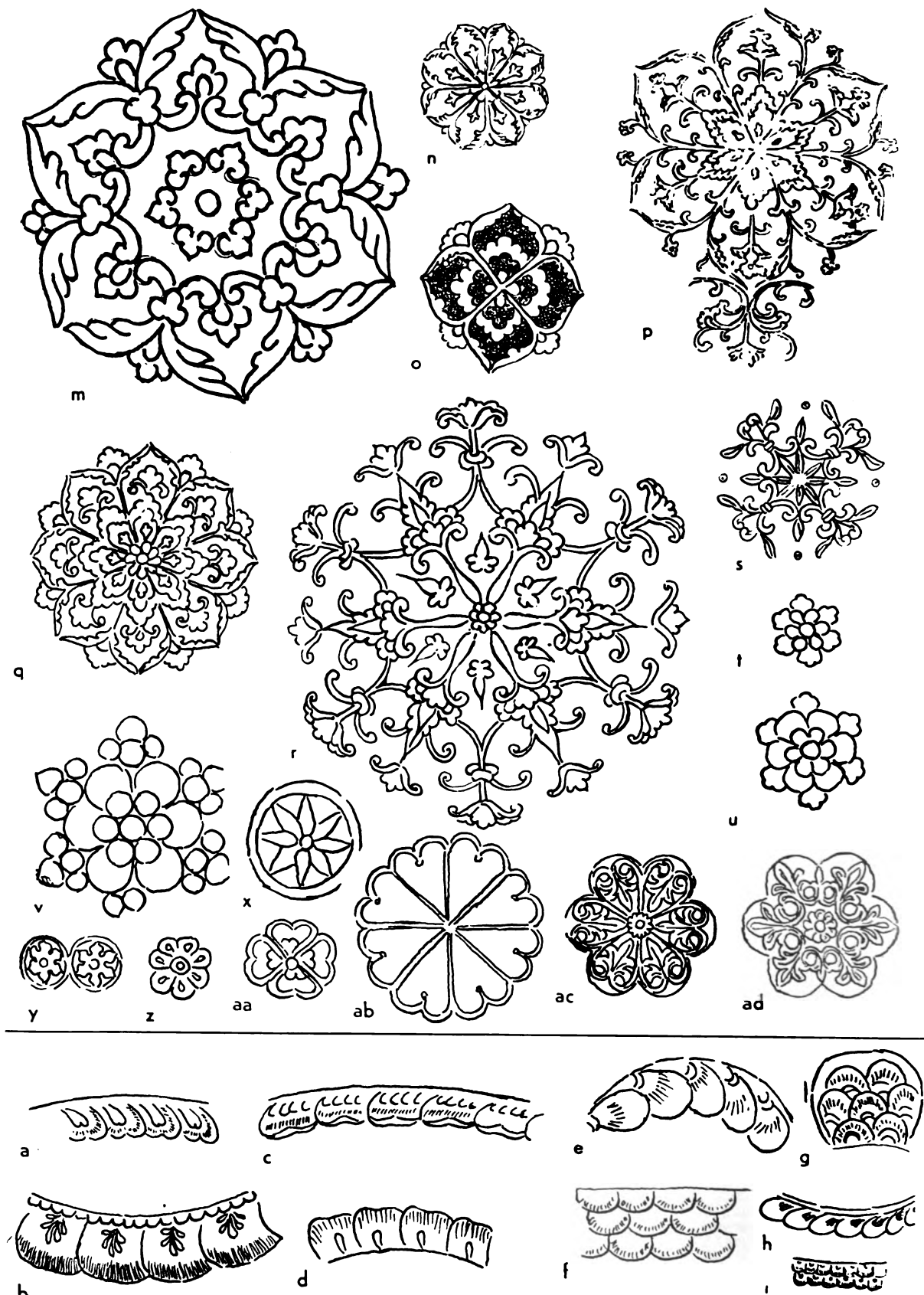


Fig. 78.



Figs. 79, 80.



Figs. 80, 81.

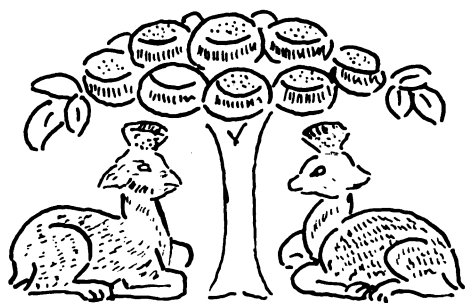
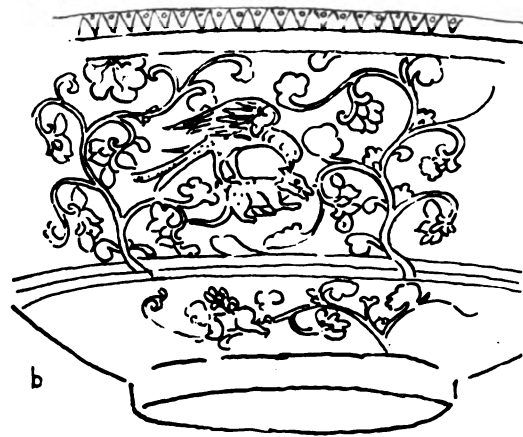


Fig. 82.



Figs. 83, 84.



Figs. 83, 84.

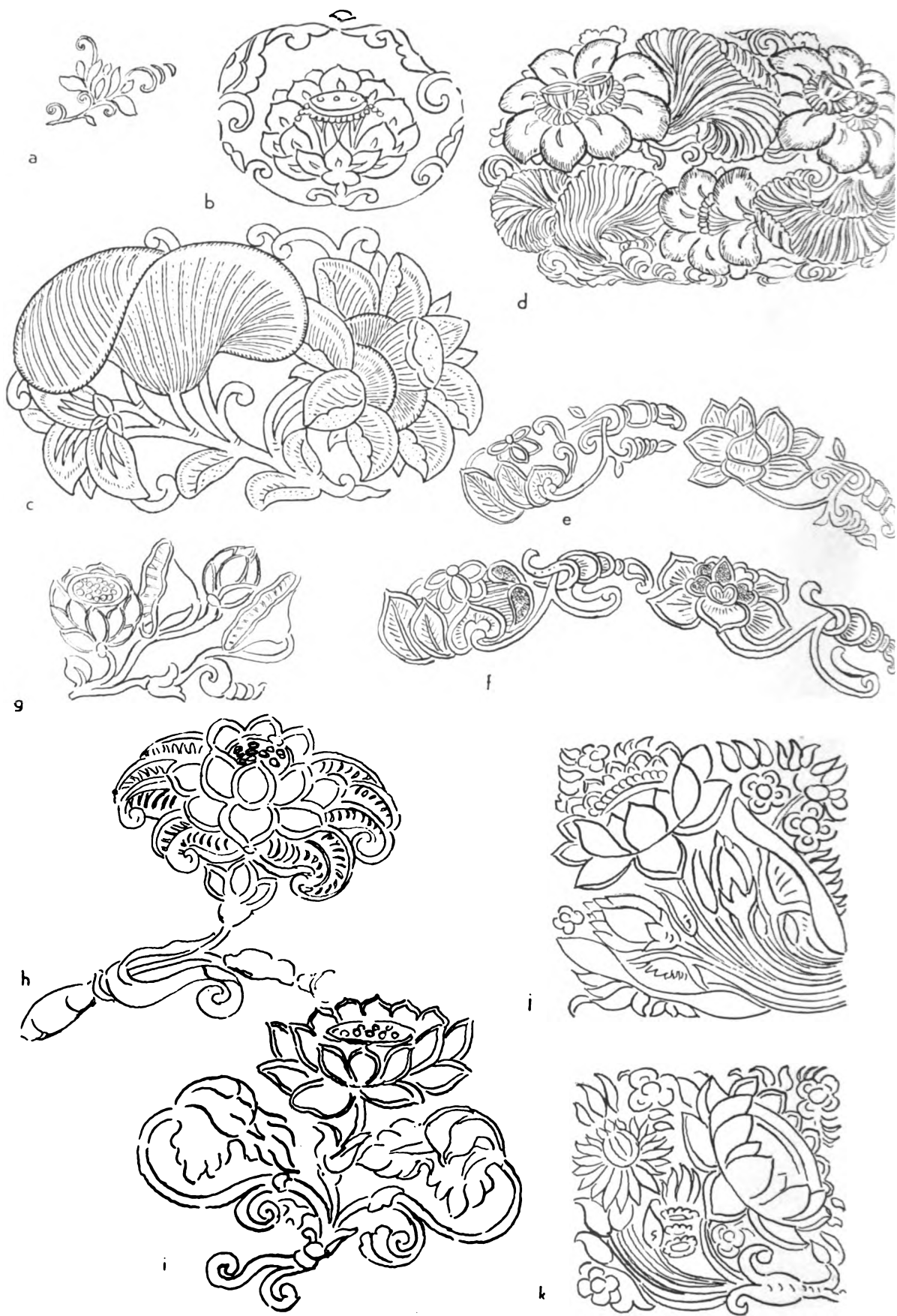


Fig. 85.



Fig. 86.



g



h



i



j

Fig. 86.

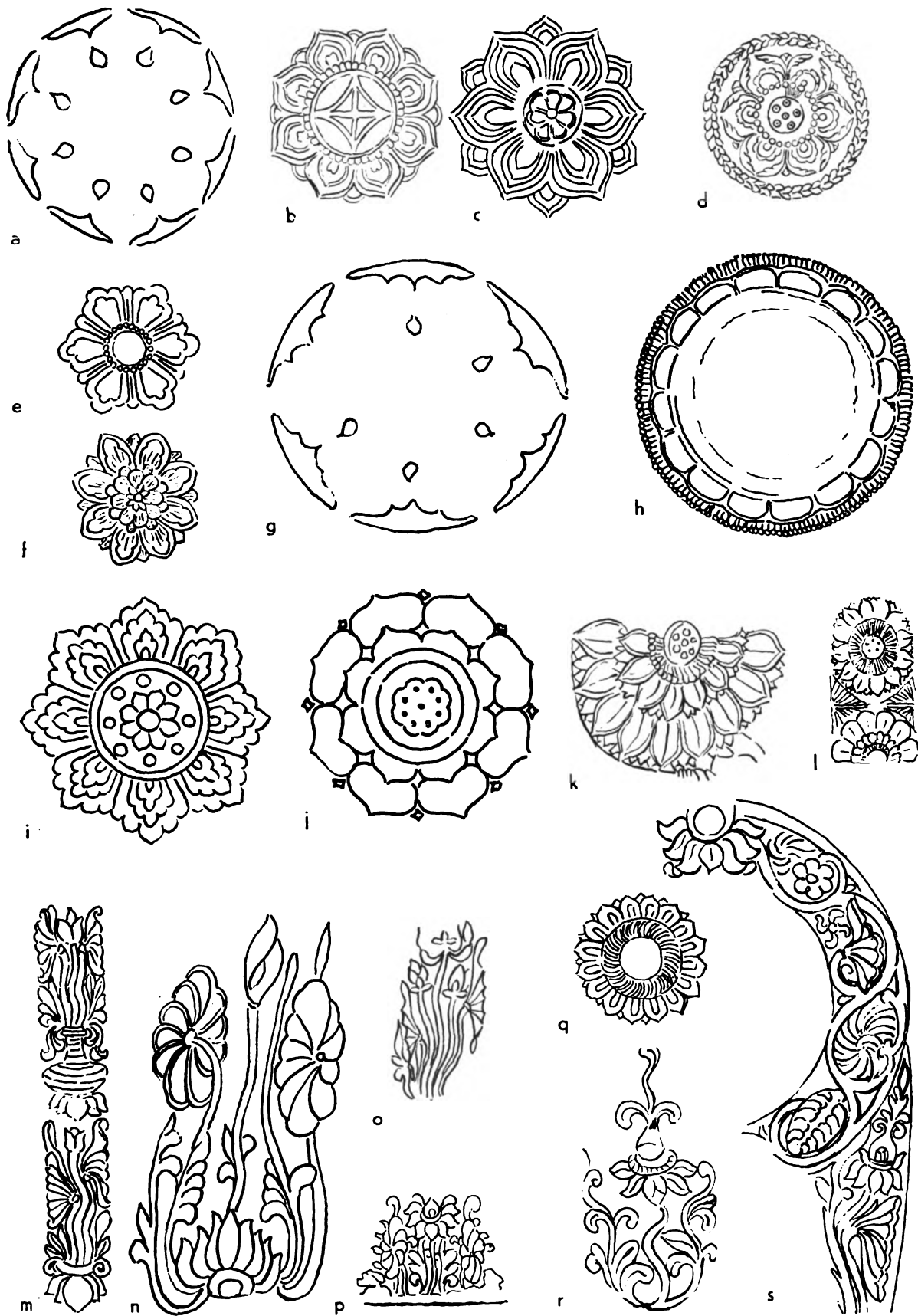


Fig. 87.



a



b



c



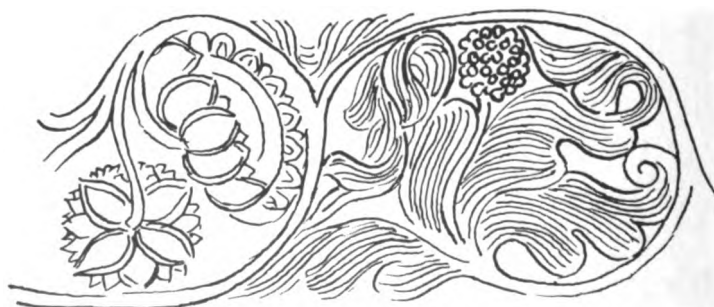
d



e

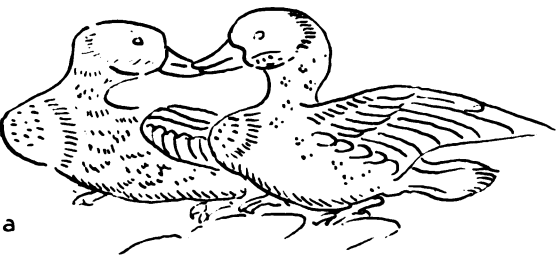


f



g

Fig. 88.



a



b



c



d



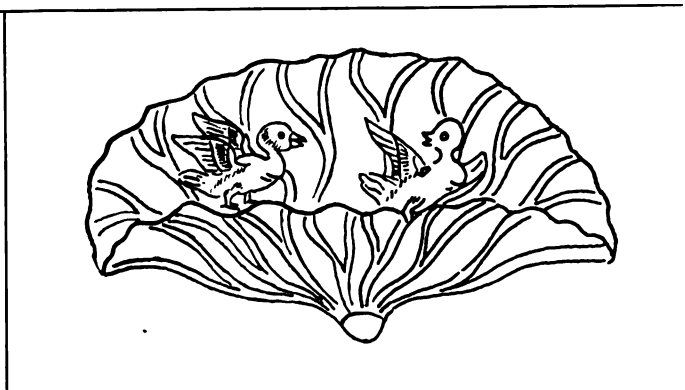
e



f



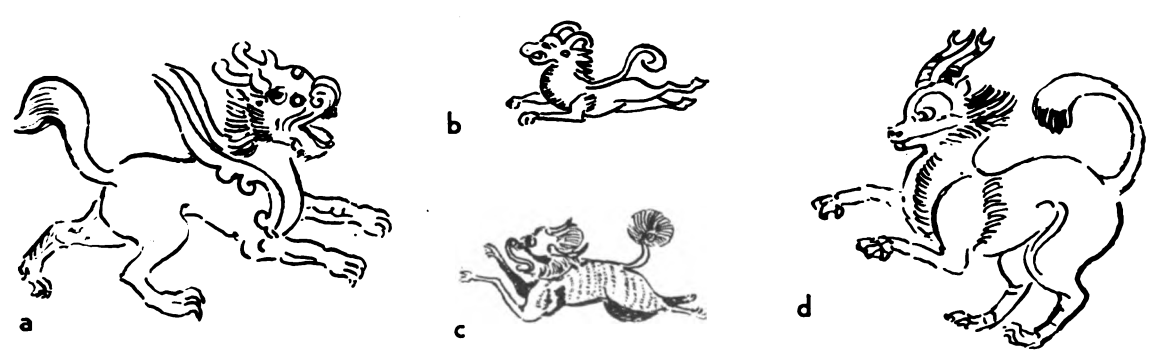
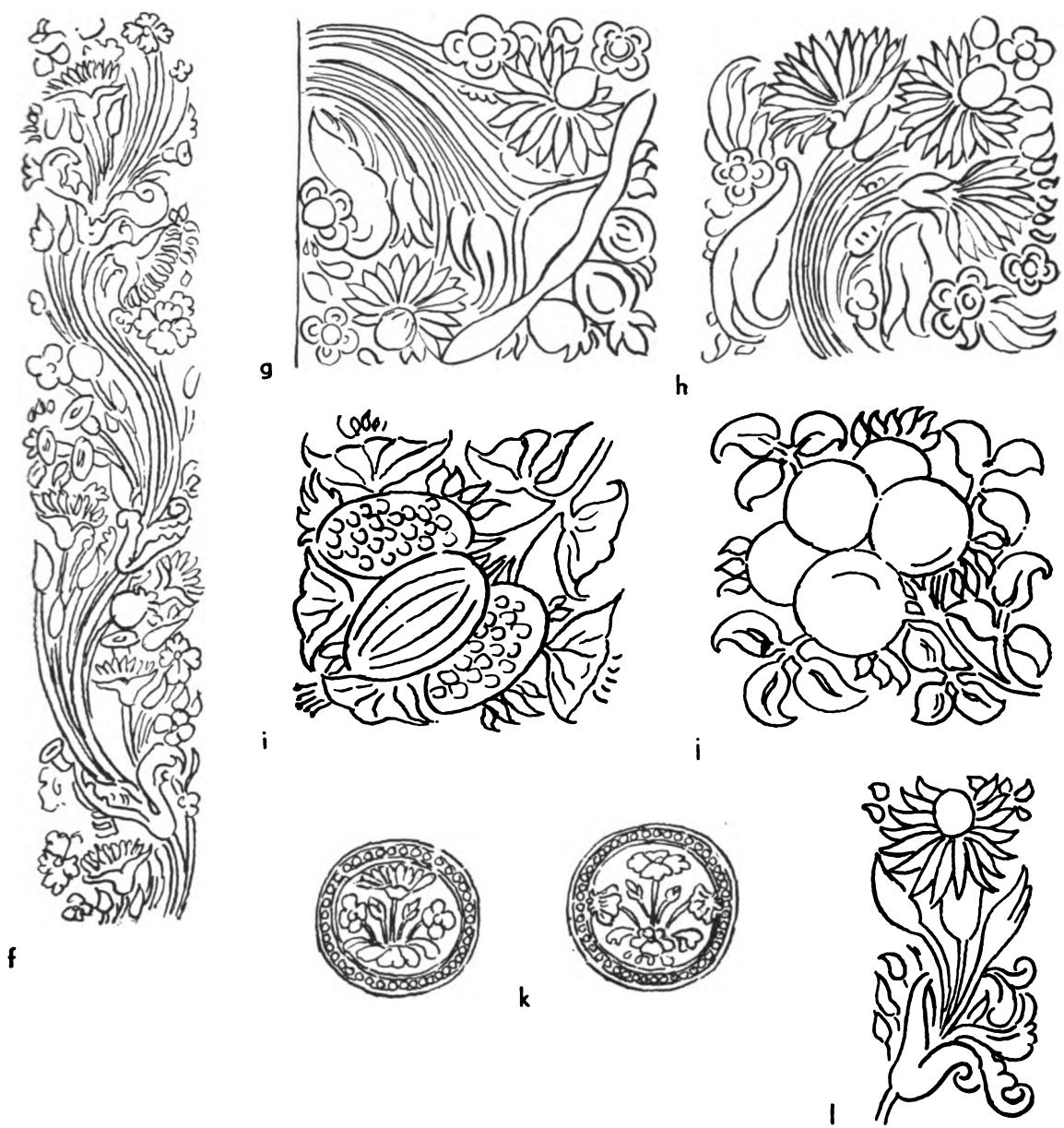
g



Figs. 89, 90.



Fig. 91.



Figs. 91, 92.

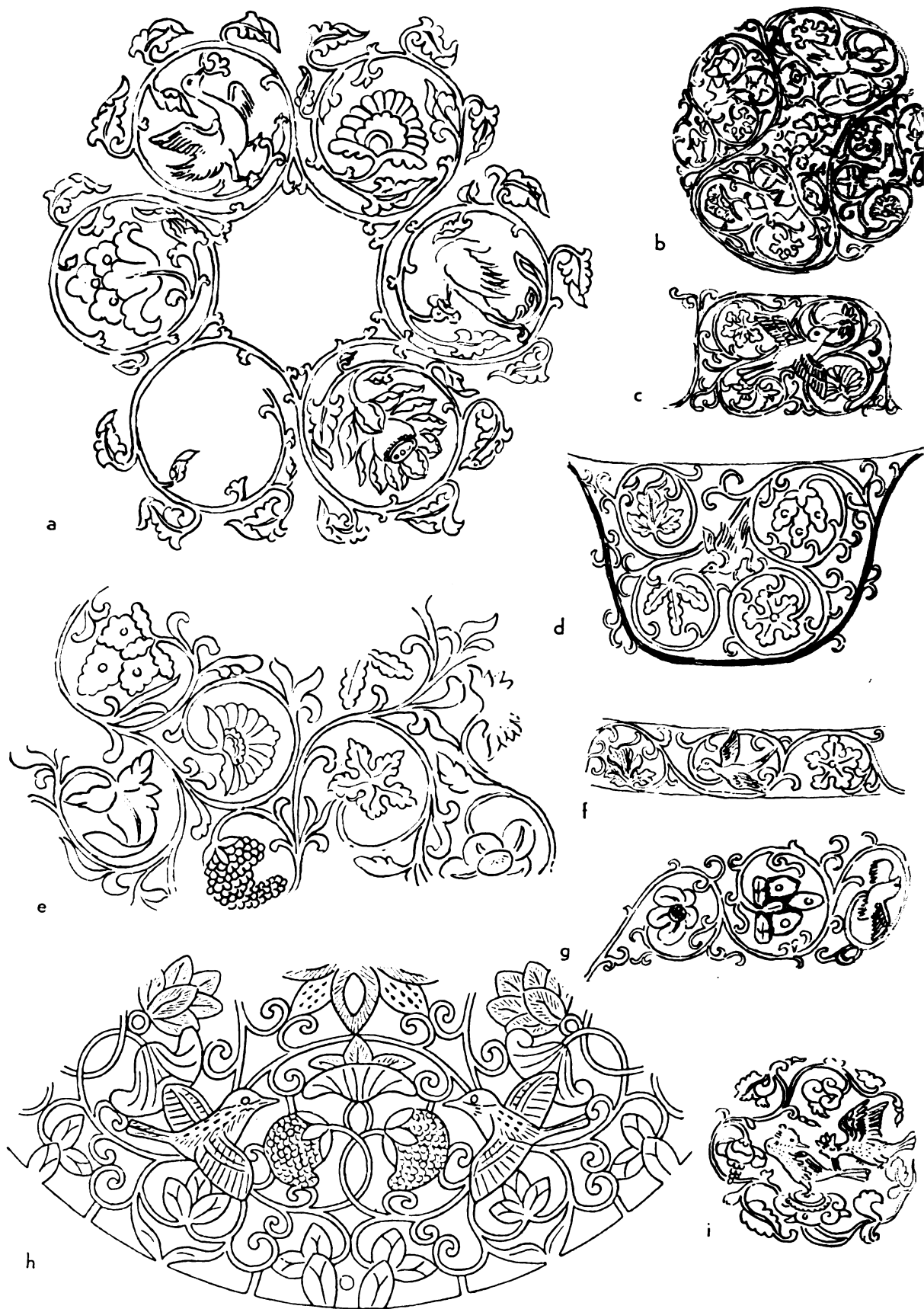
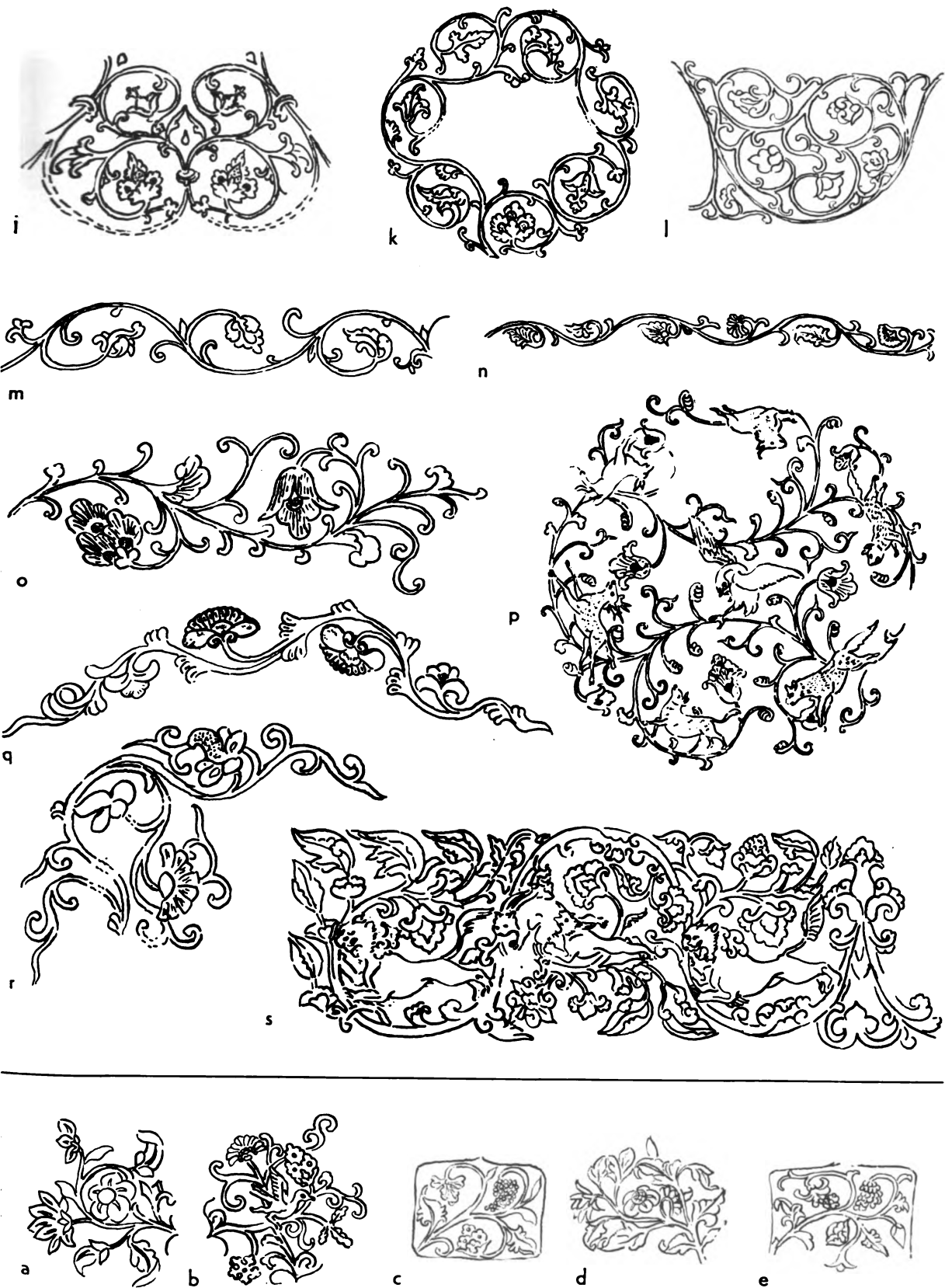


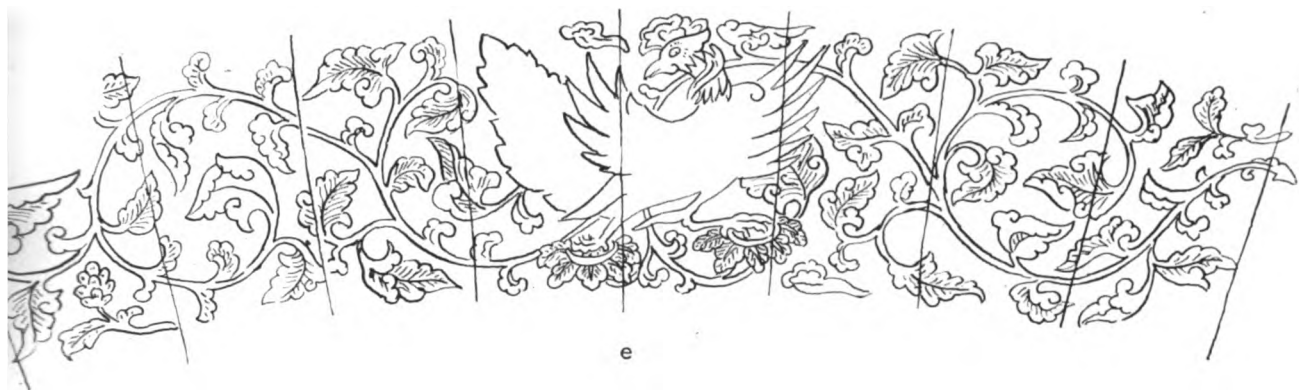
Fig. 93.



Figs. 93, 94.



Fig. 95.



e



f



g



h



i

Fig. 95.



i



k

Fig. 95.



Fig. 95.



p



q



r



s



t



u



v



x

Fig. 95.

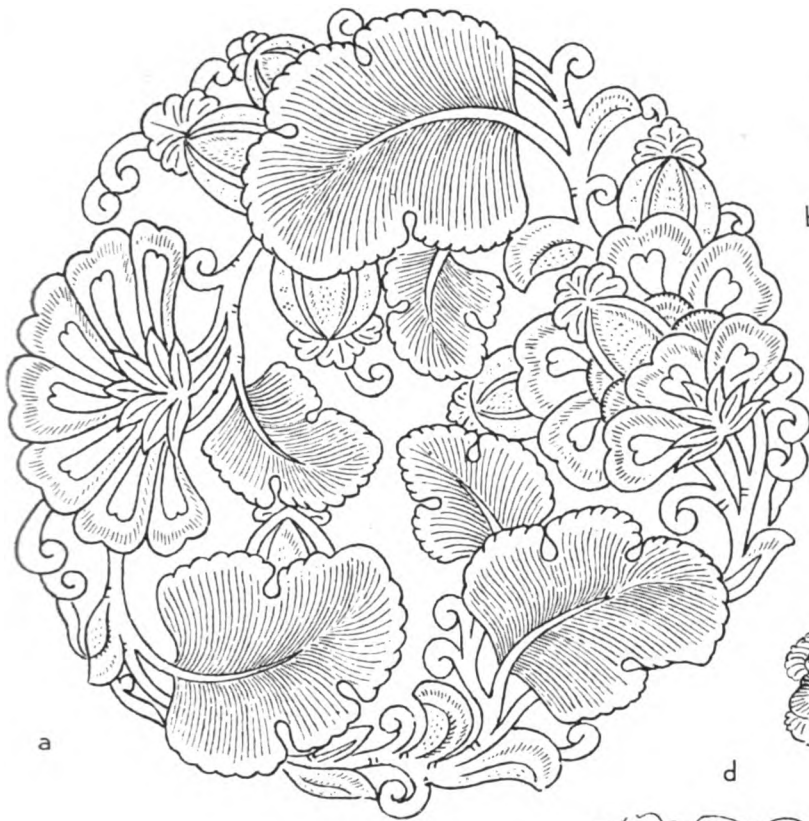


Fig. 96.



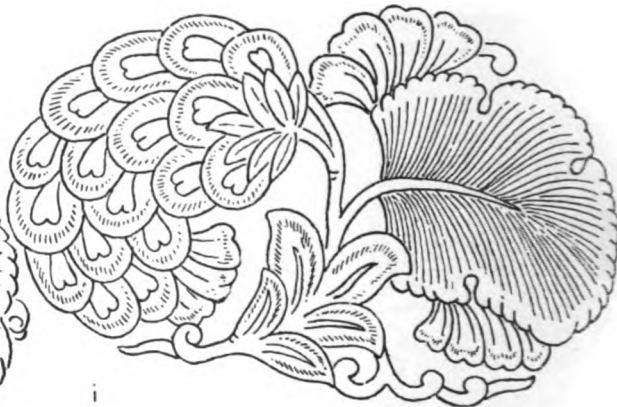
f



g



h



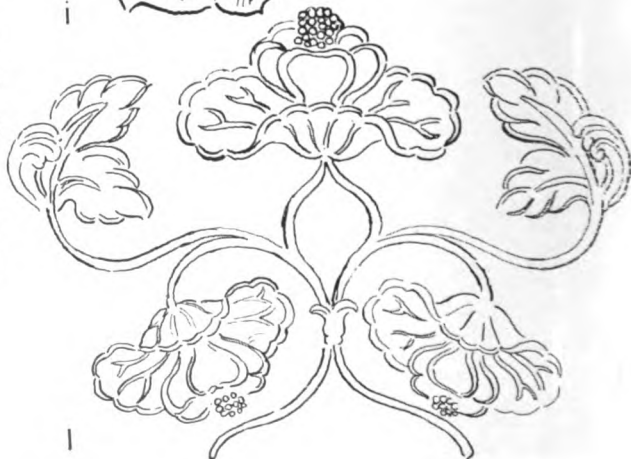
i



j



k



l

Fig. 96.

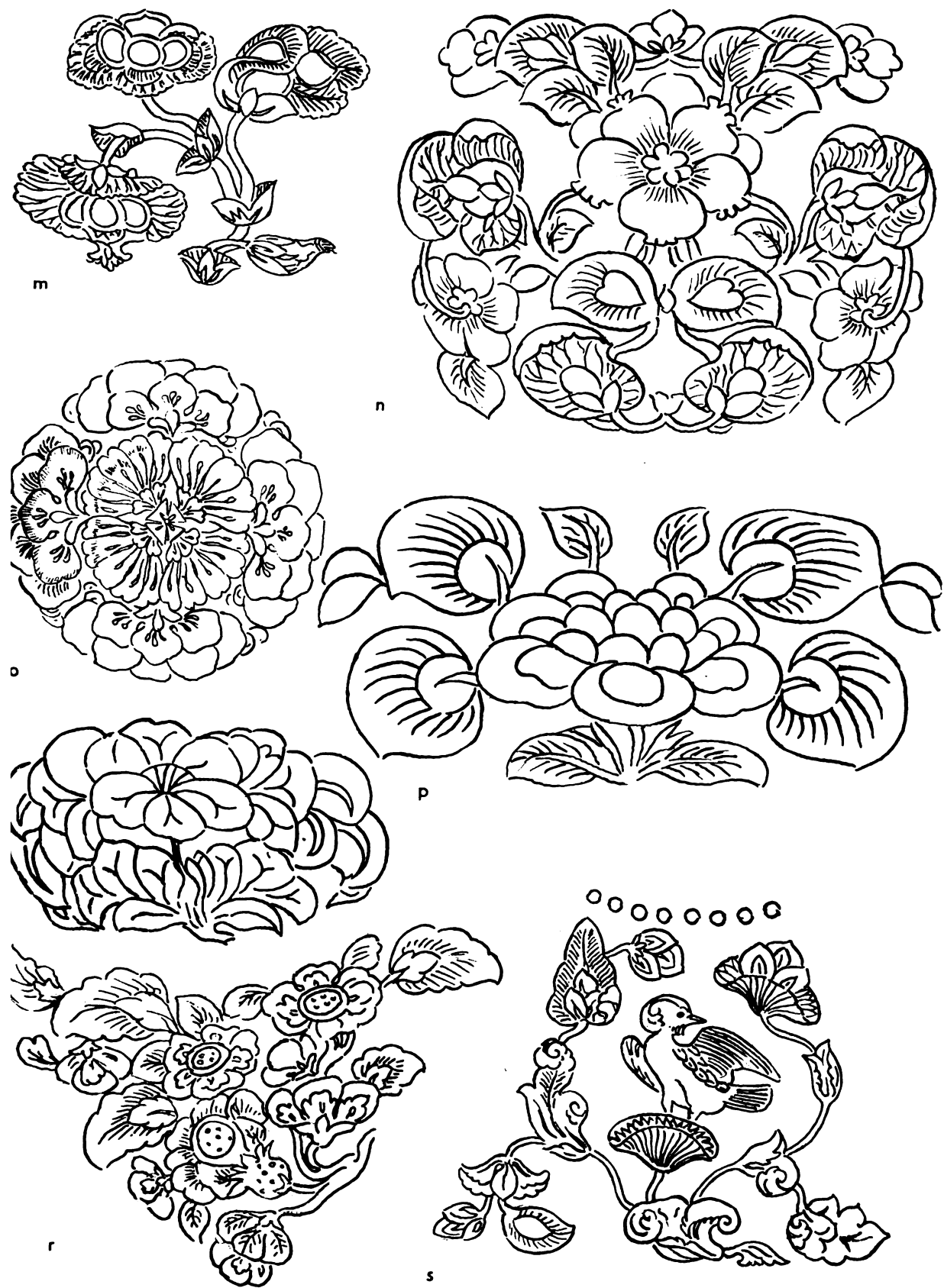


Fig. 96.



Fig. 97.

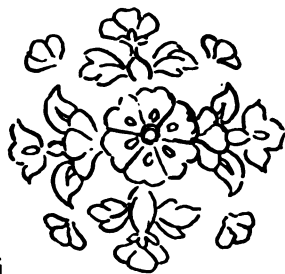


Fig. 97.

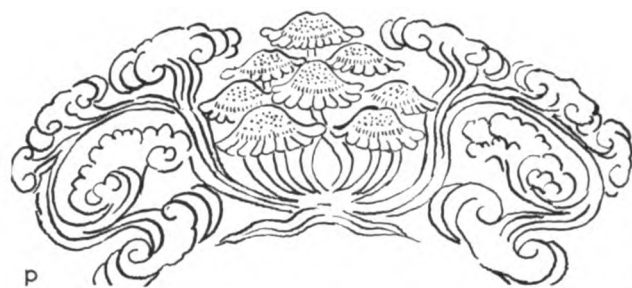
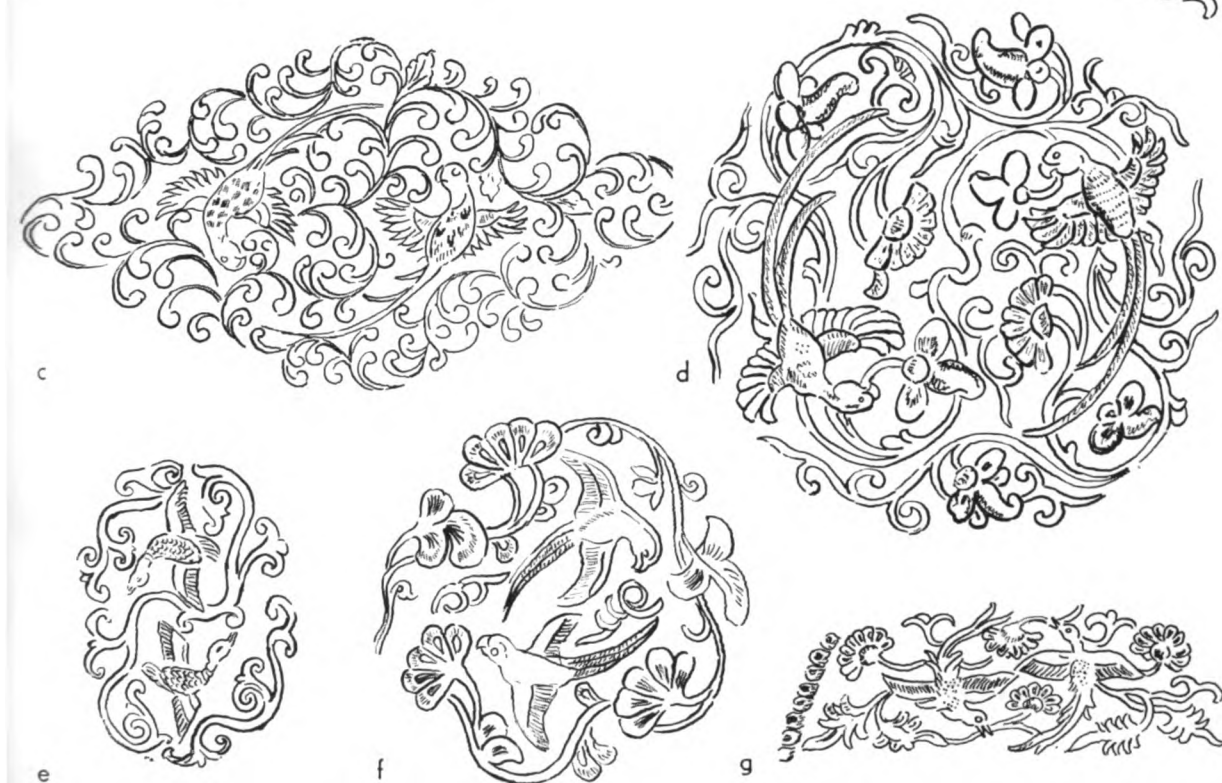


Fig. 97.



Figs. 98, 99.



b

d



c



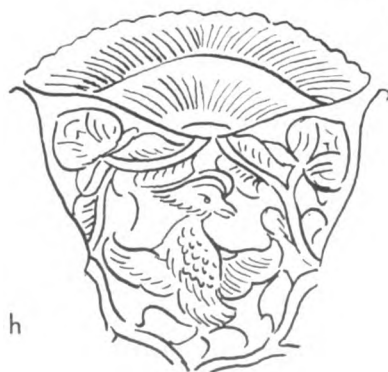
e



f



g



h



i

Fig. 99



a



b



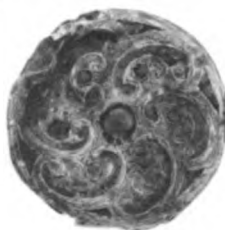
c



f



d



e



g







a



b



a



b



c



d



a



b



d

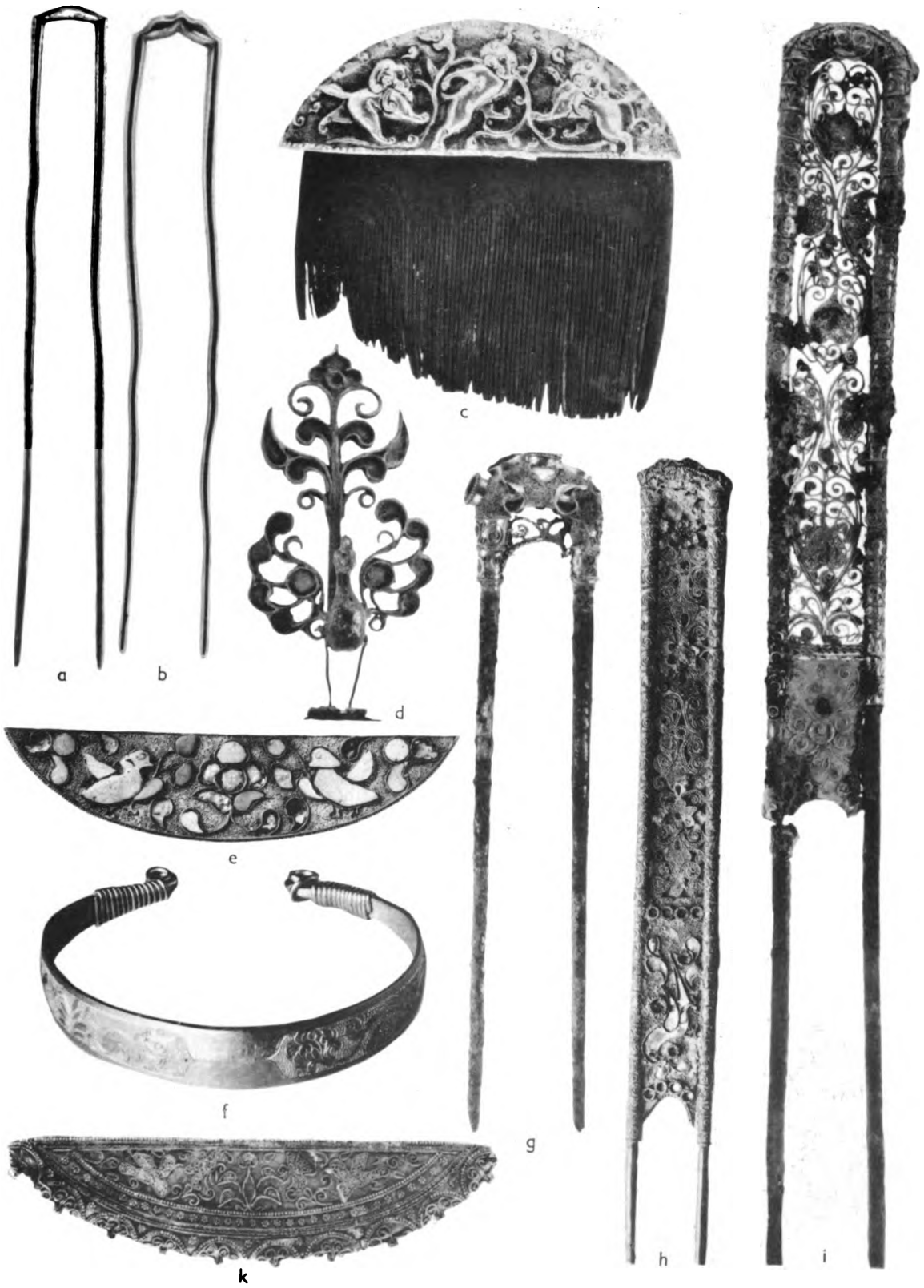


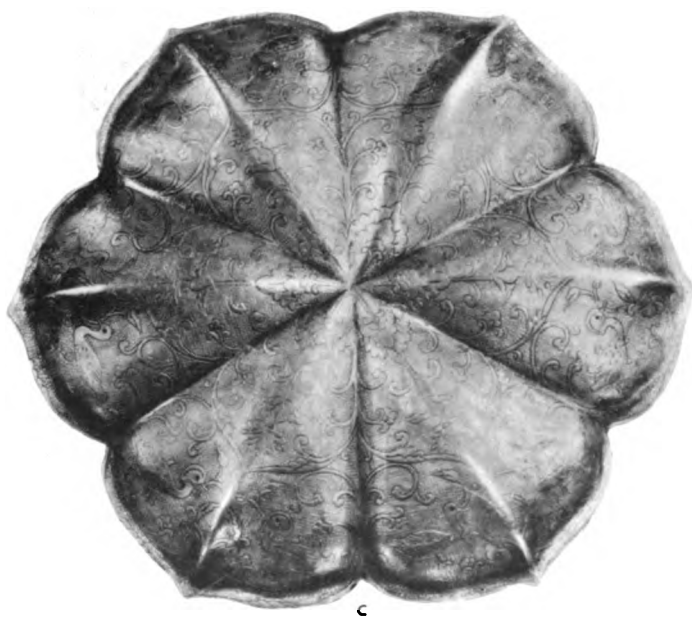
c



d









a



b



c









a



b



c



d









a



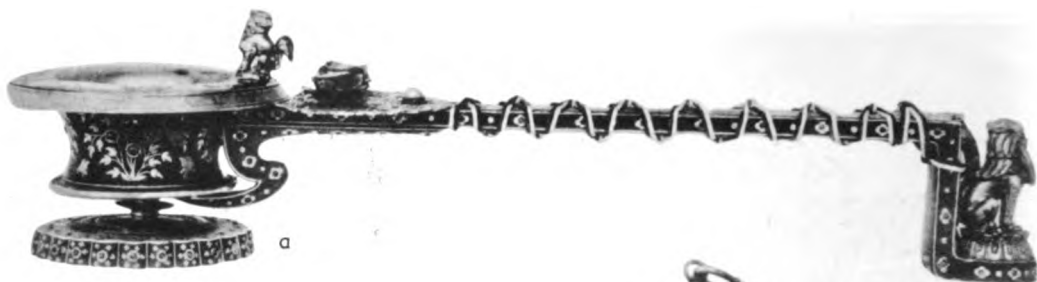
b



c



d





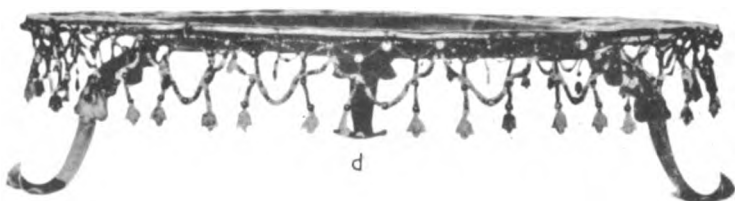
a



b

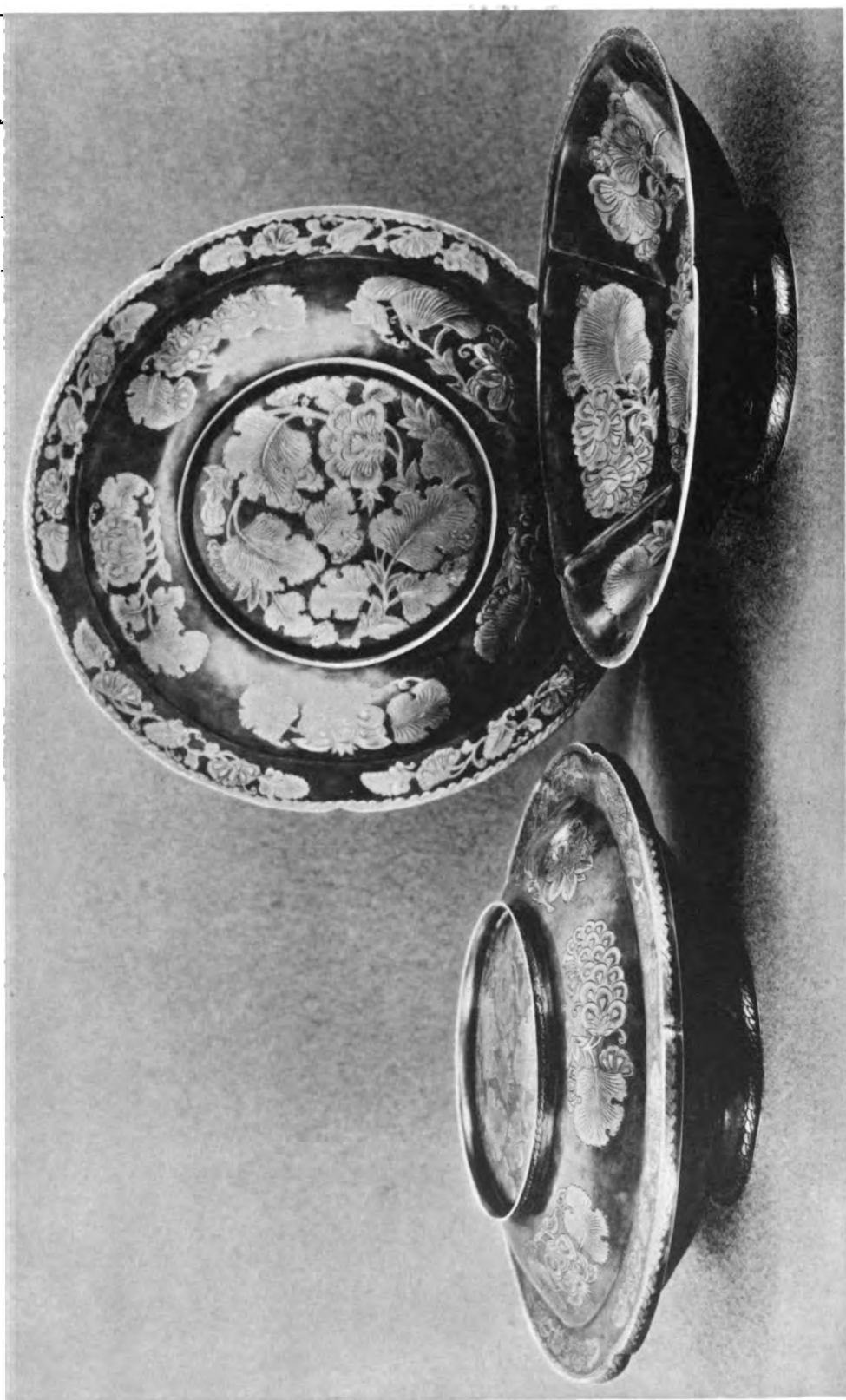


c



d







a



b



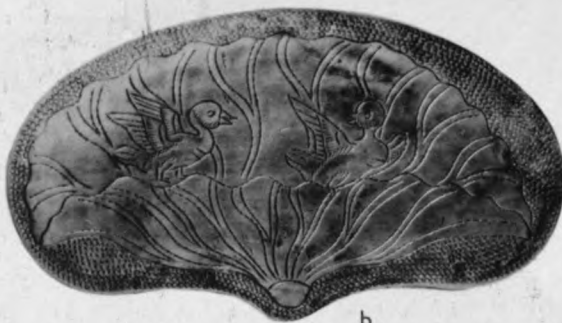
c



d



a



b



d



c



a



b



c



d



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